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CLASSIC KOSHKIN

A COLLECTION OF GUITAR SOLOS BY NIKITA KOSHKIN

THE FRANK KOONCE SERIES

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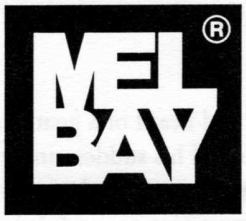

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ACKNOWLEDGEMENTS

The *Hispanic Suite* was first published outside of the Russian Federation in 1997 by Aston Music Productions, Bolton, England. *Romance* and *The Ballads* were published in 1996 and 1998, respectively, by Cambridge Music Works, Cambridge, England, but soon became unavailable because of the sudden death of CMW's founder, Chris Kilvington. I wish to thank Paul Fowles and the family of Chris Kilvington for allowing these works to become part of the present collection.

Most of the fingerings in this edition are Koshkin's own, although some are mine made with the composer's approval. Editorial assistance was provided by Jan-Olof Eriksson. The graphic design is by Leanne Koonce, and the music engraving is by Sylvain Lemay of *Les Productions d'OZ*, Canada. Photographs are by Al Abrams of Abrams Photographics, Phoenix, Arizona. The elegant cover art is by Alexander Koshkin, brother of Nikita Koshkin.

Frank Koonce and Nikita Koshkin

NOTES ON THE PIECES

The works in this collection span the career of Nikita Koshkin, beginning with his stylized adaptation of Spanish music in the *Hispanic Suite*. This is not only the earliest piece in our set, ca. 1973, but it is also one of Koshkin's two earliest surviving compositions, the other being his *Three Pieces for Guitar*, dated 1972. Koshkin reflected on this early creative period during an informal interview: "Well, first of all, I must say that when I started composing I was making many pieces. I was making one piece a day. Mainly, it was sort of a school and I was just studying how to put the notes together. Most of them were…are [now] out of my list of compositions. That was an important period. I was studying the music, and there is one piece which suddenly survived, and this is *Hispanic Suite*. That was like 1973 or so even earlier. I was in those times examining the styles of composers. Somehow this is dedicated to Moreno-Torroba. It's not really in his style but sort of this Spanish music."[1]

Soon afterward, Koshkin began to develop his own innovative compositional style, a unique approach that explored technical and sonic possibilities of the guitar not before found in the traditional repertoire. His works attracted international attention from audiences and critics almost instantly in 1980, when Vladimir Mikulka first premiered the monumental six-movement suite for guitar, *The Prince's Toys*. For this groundbreaking work and for many other Koshkin pieces, programmatic imagery provided the musical inspiration and the reason for the use of new special effects. Koshkin's program sources have included visual works of art, classical literature, legends, mythology, and exotic places. *The Porcelain Tower* (1981), for example, was inspired by the "Porcelain Tower of Nanjing," a remarkable Buddhist pagoda on the banks of the Yangtze River in China. *The Usher-Waltz* (1984) was inspired by Edgar Allen Poe's story, *The Fall of the House of Usher*. Koshkin also drew inspiration from musical sources, especially from the works of his compatriots Prokofiev and Shostakovich, and from styles of music other than classical such as rock and jazz, which influenced pieces such as *Three Stations on One Road* (1979) and *Parade* (1983).

Pan, the second work in our collection, was composed in 1983 and was the culmination of the pairing of two diverse influences, Greek mythology and the concert waltz. In a 1986 interview for *Guitar International Magazine*, Koshkin gives this account of its origin: "When I decided to compose *Pan*, I was carried away not only by ancient Greek mythology but also by waltzes. My idea was to restore the tradition of big concert waltzes, which are now nearly forgotten, especially in my country. So I put together two very different ideas: Greek mythology and the waltzes. It was my first experience of doing this; the second was my *Usher-Waltz*."[2]

The Greek god Pan, who had the legs, horns, and beard of a goat, was the protector of shepherds and their flocks. In Koshkin's words: "The story is about the ugly god Pan and his sudden unhappy love for the nymph Syrinx. The word 'panic' comes from the name of this god because he was able to throw a kind of horror to those who disturbed him during his rest. According to the myth, Pan saw Syrinx and ran after her, trying to catch her, but she reached the river and begged the god of the river to save her. He did so by turning her into a reed, and Pan therefore could embrace only the reeds. He then took one of them and made a flute from it, which we now call the 'pan flute'. In my piece, the part in harmonics at the end is meant to imitate Pan playing this flute. In Russia, we call a harmonic 'flagolet', and this is also the name for the ancient French flute. So, you see, everything comes together very well."[3]

Similarly, *Tristan Playing the Lute*, also from 1983, evokes the spirit of Tristan from the Arthurian legend of 'Tristan and Isolde', set in a playful adaptation of traditional English lute music, at least initially — According to Koshkin: "*Tristan* was written as a musical joke. It was a period when I was fond of all the stories about King Arthur and his Knights of the Round Table. Tristan was not only a great fighter, but he also played many musical instruments and had a beautiful singing voice. This is why I thought he could be the subject of a piece to suggest the process of improvising in a characteristic early style that then begins to change to futuristic musical ideas. The first section of the piece is clearly ancient in style; the second is more modern; then the third introduces elements of Eastern music as well as some rock riffs. The idea is that Tristan, during his improvising, is building musical bridges to the future."[4]

Regarding *Romance*, written in 1992, Koshkin muses: "A friend from the guitar class at the Russian Academy of Music once told me that the music I wrote for the guitar was fine but it could not compete with the famous [anonymous] *Spanish Romance in E minor.* I said it would not be difficult to compose a piece like that, but he said I could never manage it. So we made a bet and he gave me one week, and of course I finished the piece at the last moment. When we re-met and I played it for him, he looked very serious and asked me to repeat it several times. So I did. He conceded defeat! Nevertheless, the *Spanish Romance* is still very famous and my piece is completely unknown."[5]

The last work in our collection, written in 1998 and dedicated to Russian guitarist Vadim Kouznetov, is entitled *The Ballads: Suite for Solo Guitar.* According to the composer: "I have always felt that the guitar could express itself in many various styles while still remaining a classic instrument. That's why I enjoy turning from one style to another, achieving diversity within my own approach to the instrument. In recent years I have collected impressions from folk and popular music. The Ballads are a reflection of all those impressions, supported by the experiences of my youth when I was a rock guitarist. Notwithstanding the popular style in which it is written, I consider this work to be one of my very best."[6]

Frank Koonce
Arizona State University, 2003

NIKITA KOSHKIN

Nikita Koshkin was born in 1956 in Moscow. He received his first guitar as a present from his grandfather, along with a recording of Andrés Segovia. Koshkin was so impressed by this recording that he made a decision to make music his occupation even though his parents had prophesied a diplomatic career for him. He studied classical guitar with Georgi Emanov at the Moscow College of Music and later with Alexander Frauchi at the Gnessin Institute where he also studied composition with Victor Egorov.

Koshkin's music is deeply dramatic and at the same time witty and playful, forceful and imaginative. Numerous extra-musical references to legends, fairy tales and literary figures, as well as musical forms of other cultures, innovative sound effects, and patterns of popular music, give rise to a rich texture full of surprises. Koshkin offers the distinctive Russian blend of romantic fervor, passionate feeling and verve, and melancholy that, even more than his exquisite craftsmanship, accounts for the appeal of his compositions to audiences everywhere.

An active concert artist himself, Koshkin has toured in Russia, the Netherlands, France, Germany, Great Britain, the Czech Republic, Poland, and the United States. He recorded his first CD in 1997, *The Prince's Toys - Koshkin Plays Koshkin* (Soundset Recordings - SR 1011), and he returned to the United States in 1999-2000 to tour and make a second album, *The Well-Tempered Koshkin* (SR 1015). On January 27, 2000, a Mel Bay Publications live concert video (MB99231VX) of Koshkin performing solos and duos with Frank Koonce was filmed at Hemmle Recital Hall on the campus of Texas Tech University. Mr. Koshkin continues to live in Moscow where he divides his time between composing, performing and teaching.

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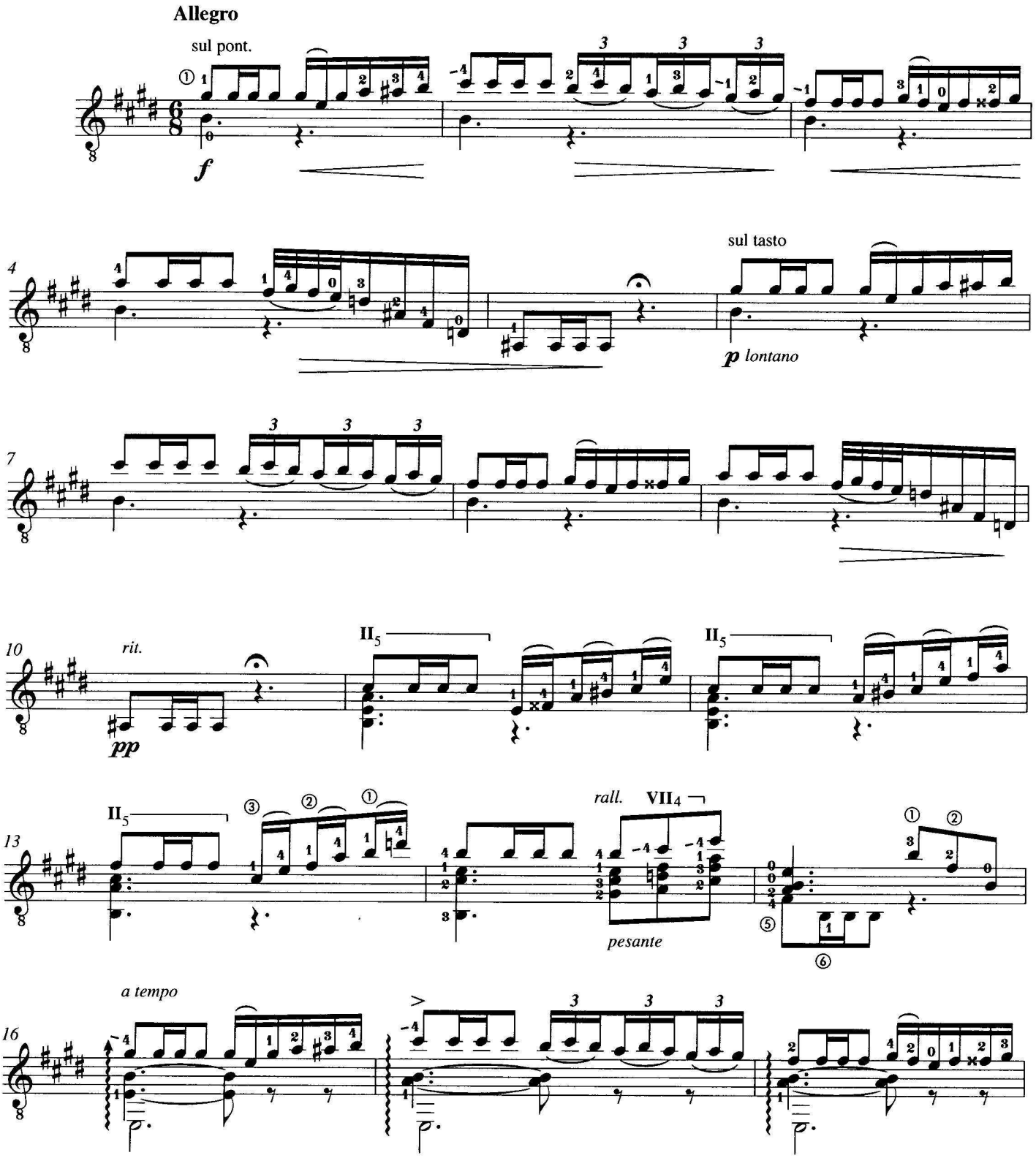
[1] From a video taped interview by Cain Budds, Arizona State University, January 15, 2000.
[2] From an interview by George Clinton, "Nikita Koshkin," *Guitar International,* Volume 15, No. 2 (September 1986): 13.
[3] Provided by Koshkin to the editor through personal communication, May 13, 2002.
[4] Provided by Koshkin to the editor through personal communication, May 13, 2002.
[5] Provided by Koshkin to the editor for the program notes of Koshkin's second CD, *The Well Tempered Koshkin,* (Soundset Recordings, SR 1015), 2000.
[6] Provided by Koshkin to the editor for the program notes of Koshkin's second CD.

Hispanic Suite

I - DANCING ON THE PLAZA

Nikita Koshkin



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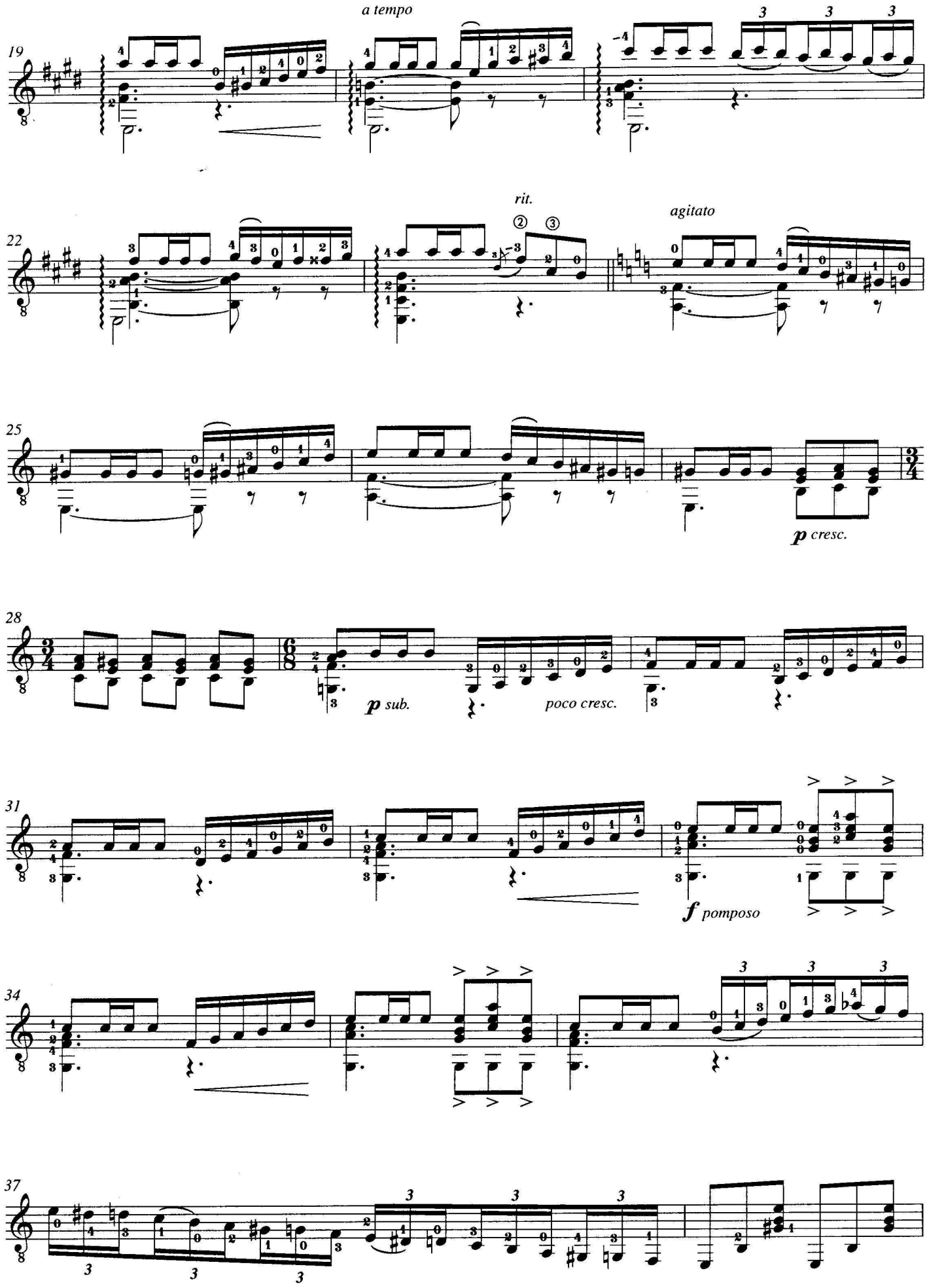
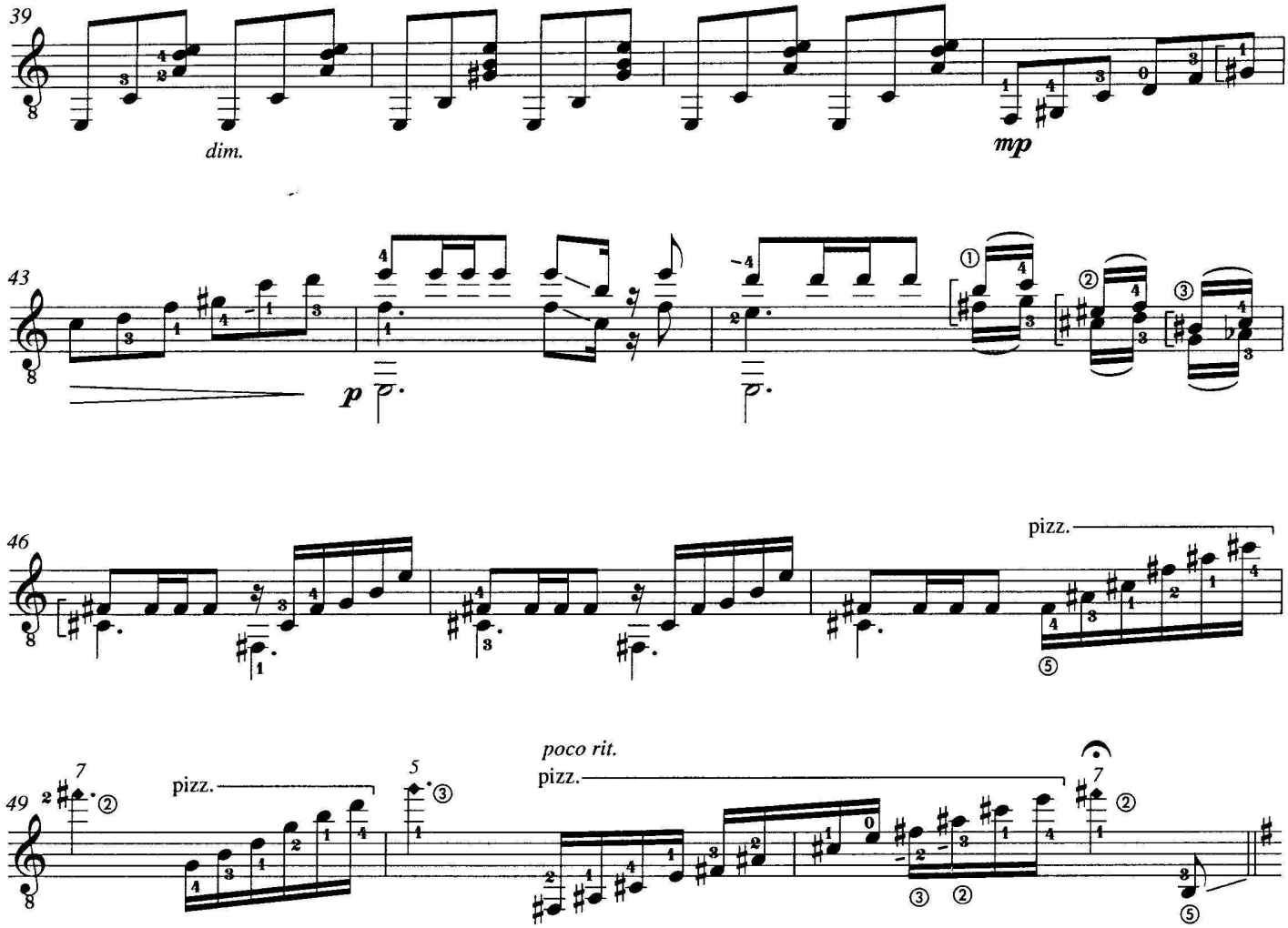
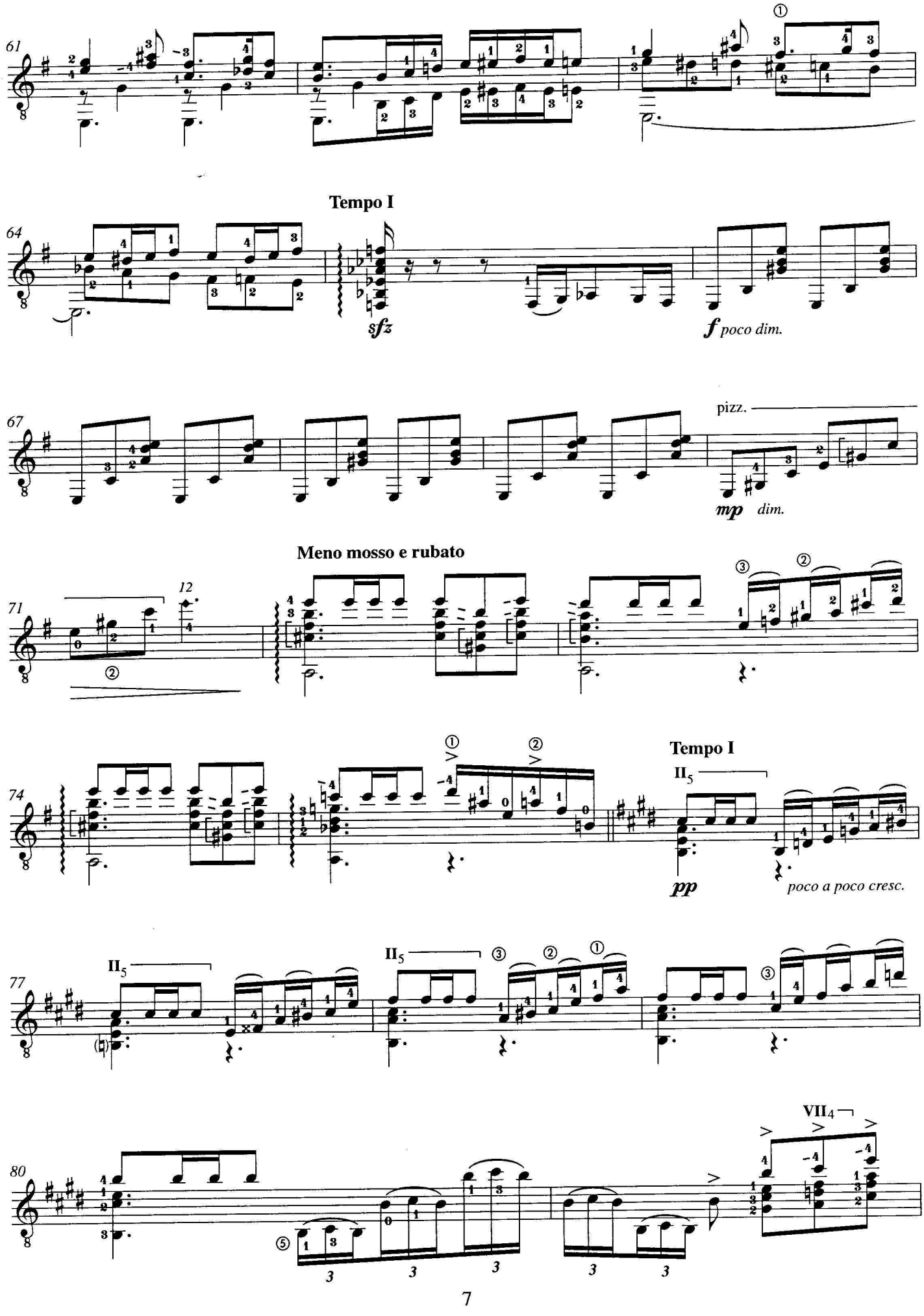
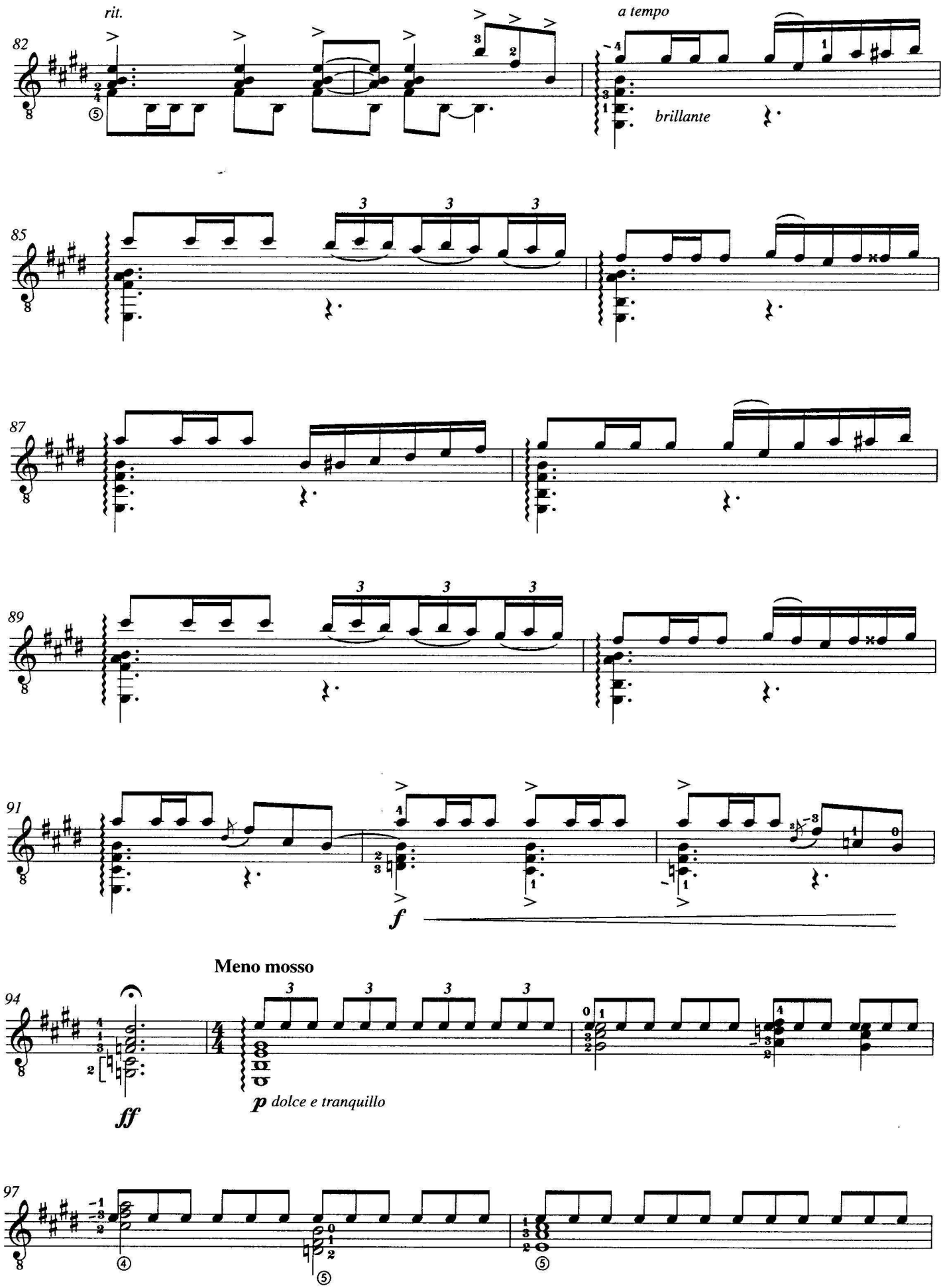
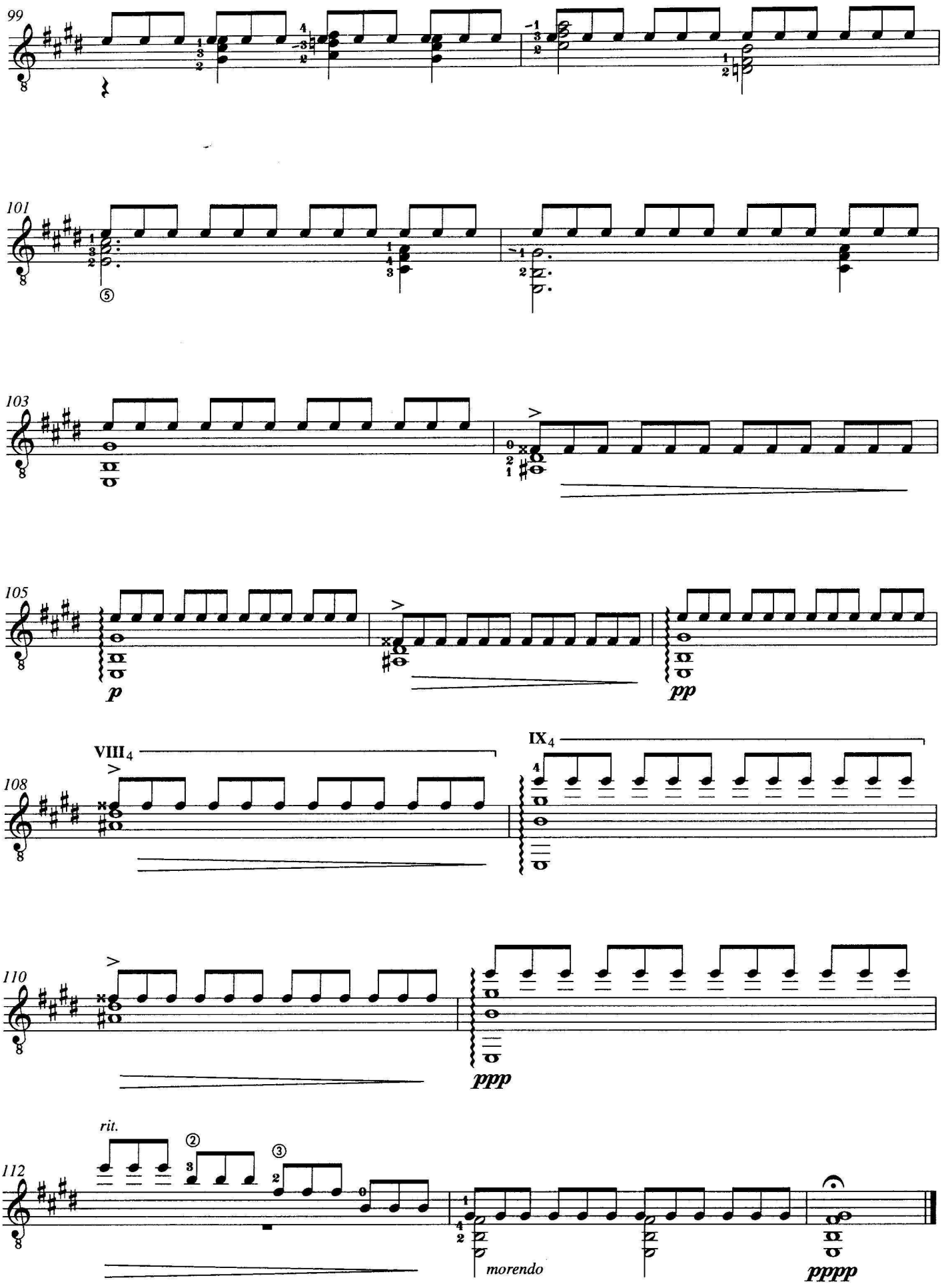

19
a tempo
22
rit.
agitato
25
p cresc.
28
p sub.
poco cresc.
31
f pomposo
34
37

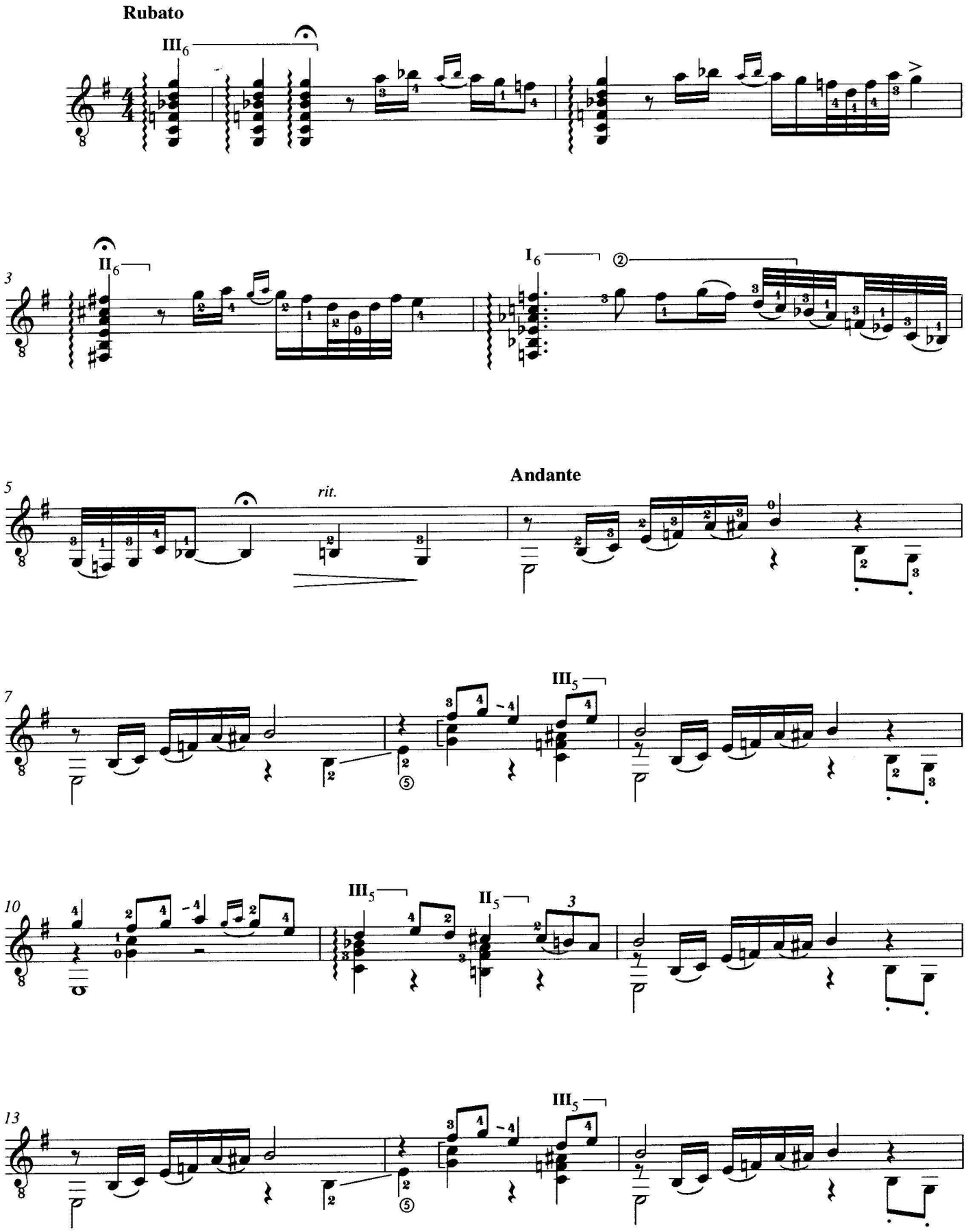

39
dim.
mp
43
p
46
pizz.
49
pizz.
poco rit.
pizz.
Andante
52
55
V3
58
espressivo
poco dim.

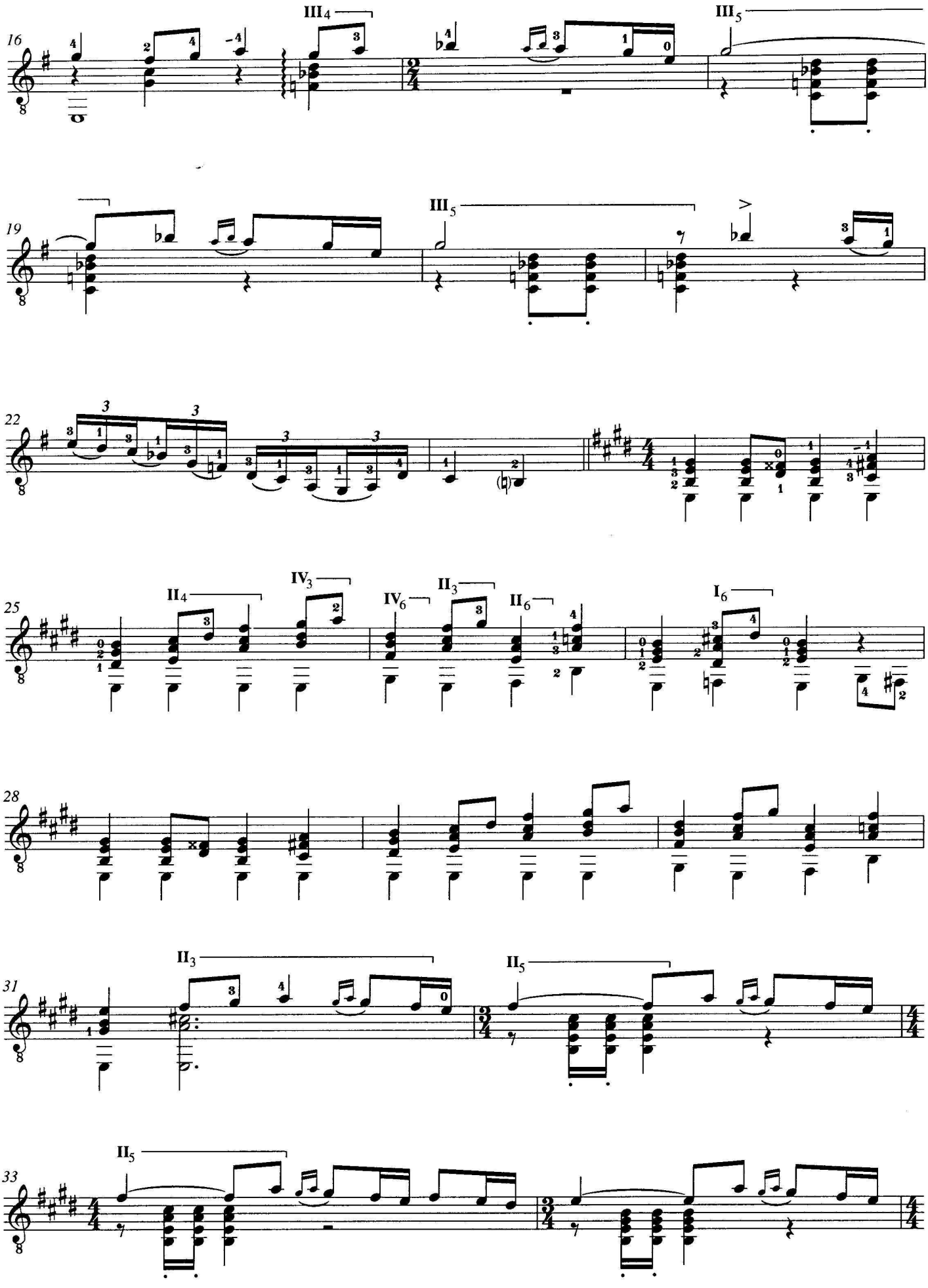

61
Tempo I
64
sfz
f poco dim.
67
pizz.
mp dim.
Meno mosso e rubato
71
12
Tempo I
74
II5
pp
poco a poco cresc.
77
II5
II5
80
VII4

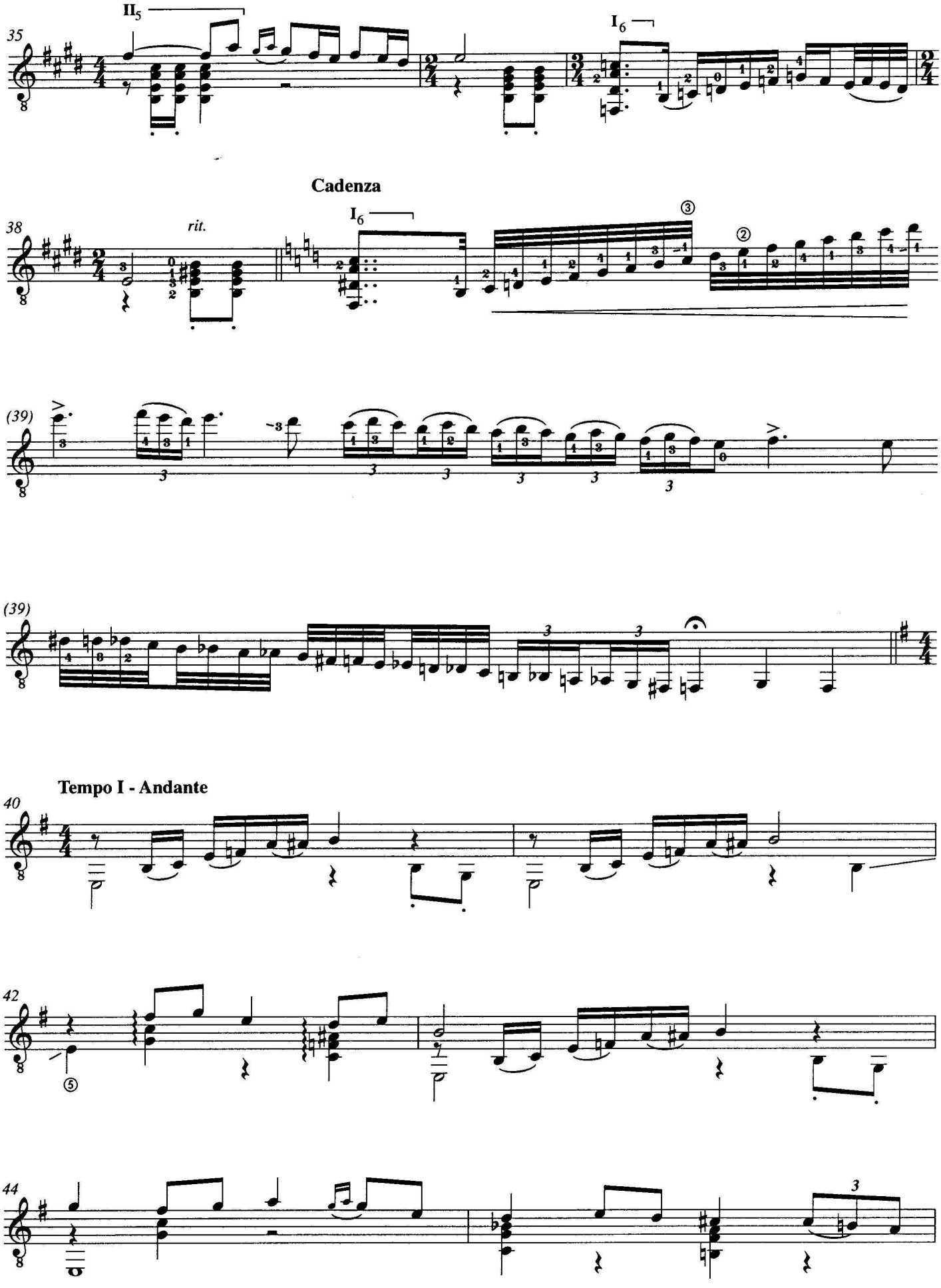

rit.
a tempo
brillante
Meno mosso
p dolce e tranquillo
f
ff

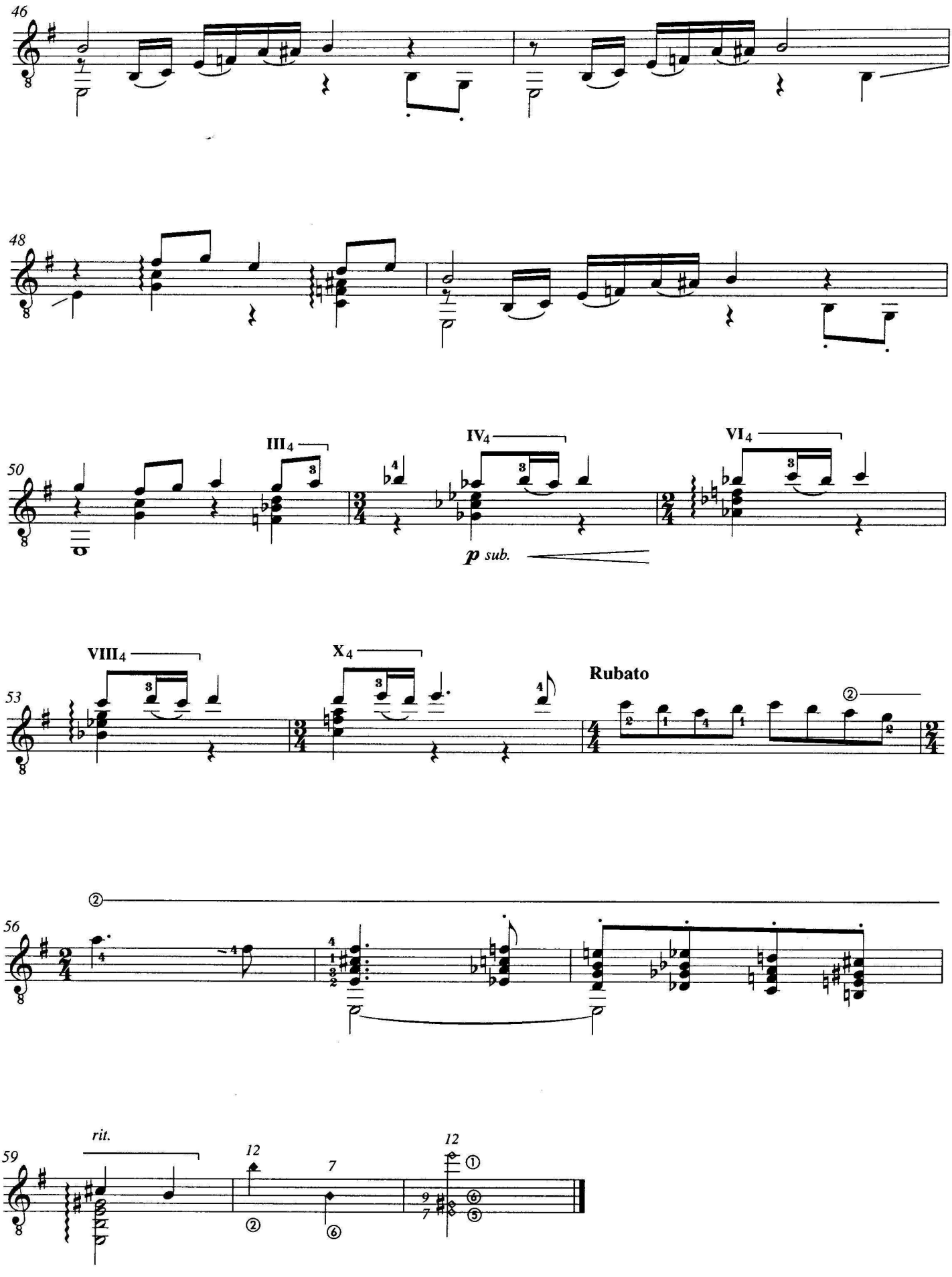

99
101
103
105
p
pp
VIII4
IX4
108
110
ppp
rit.
112
morendo
pppp

II - NIGHT SERENADE

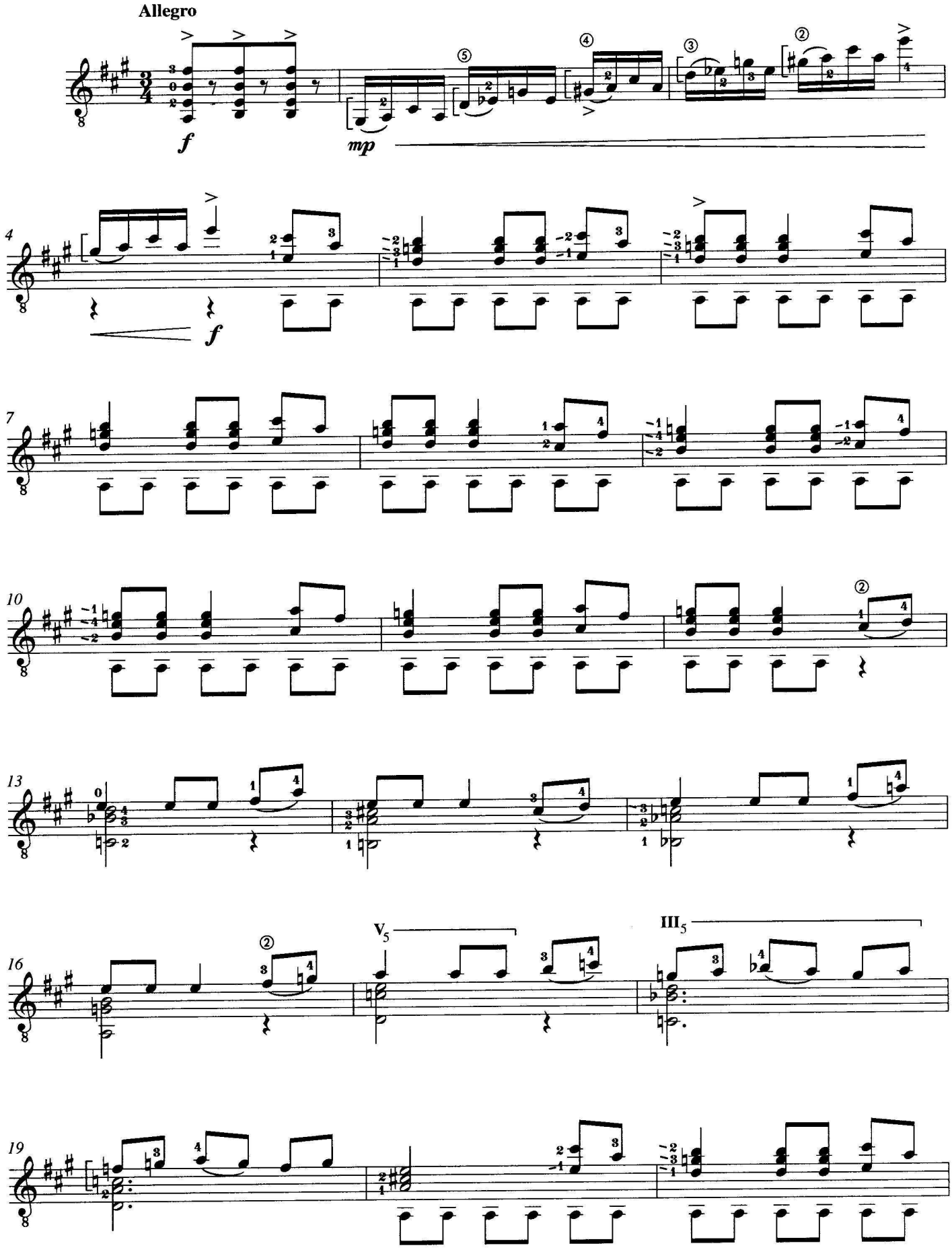


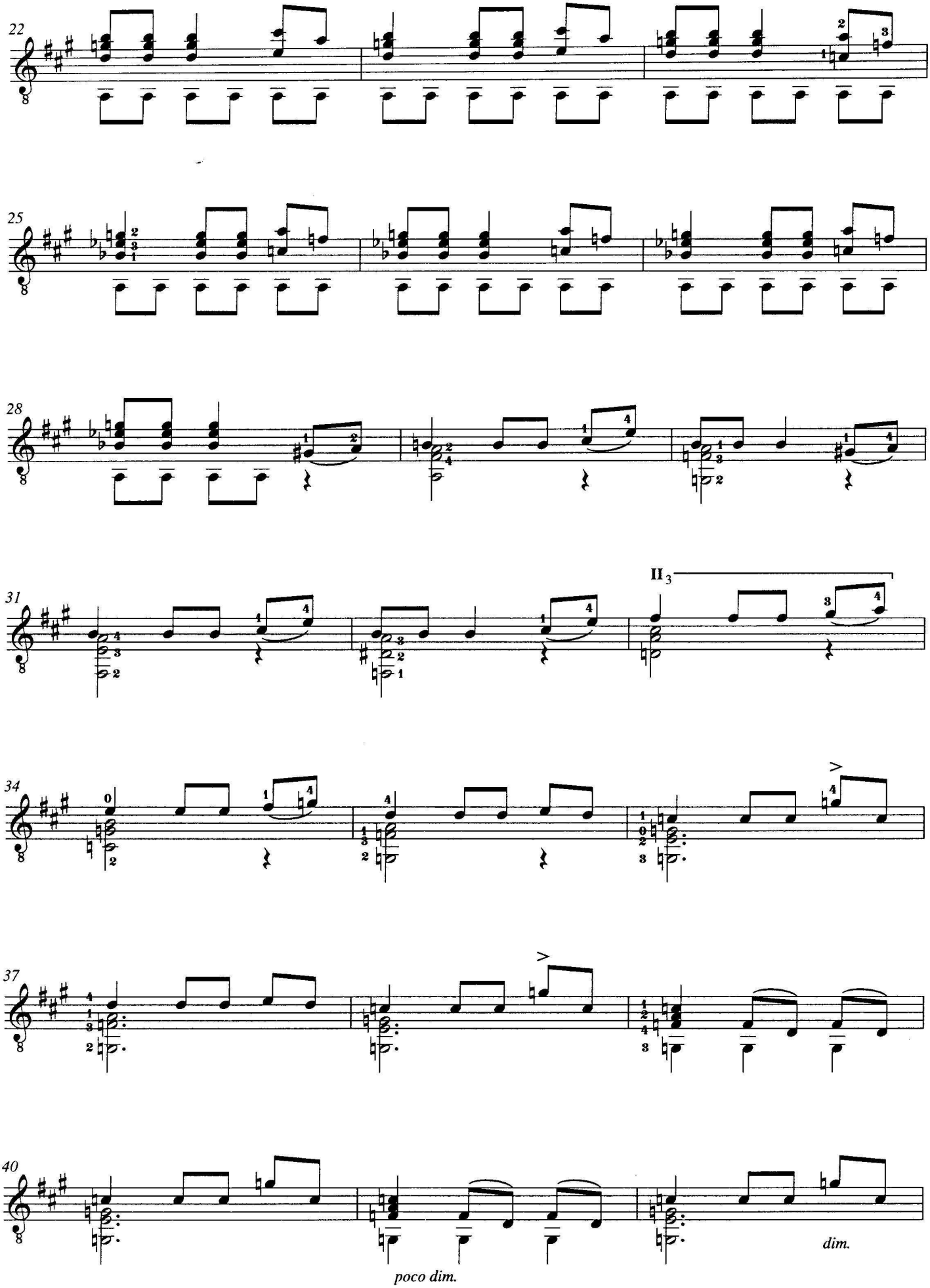

16
III4
III5
19
III5
22
25
II4
IV3
IV6
II3
II6
I6
28
31
II3
II5
33
II5

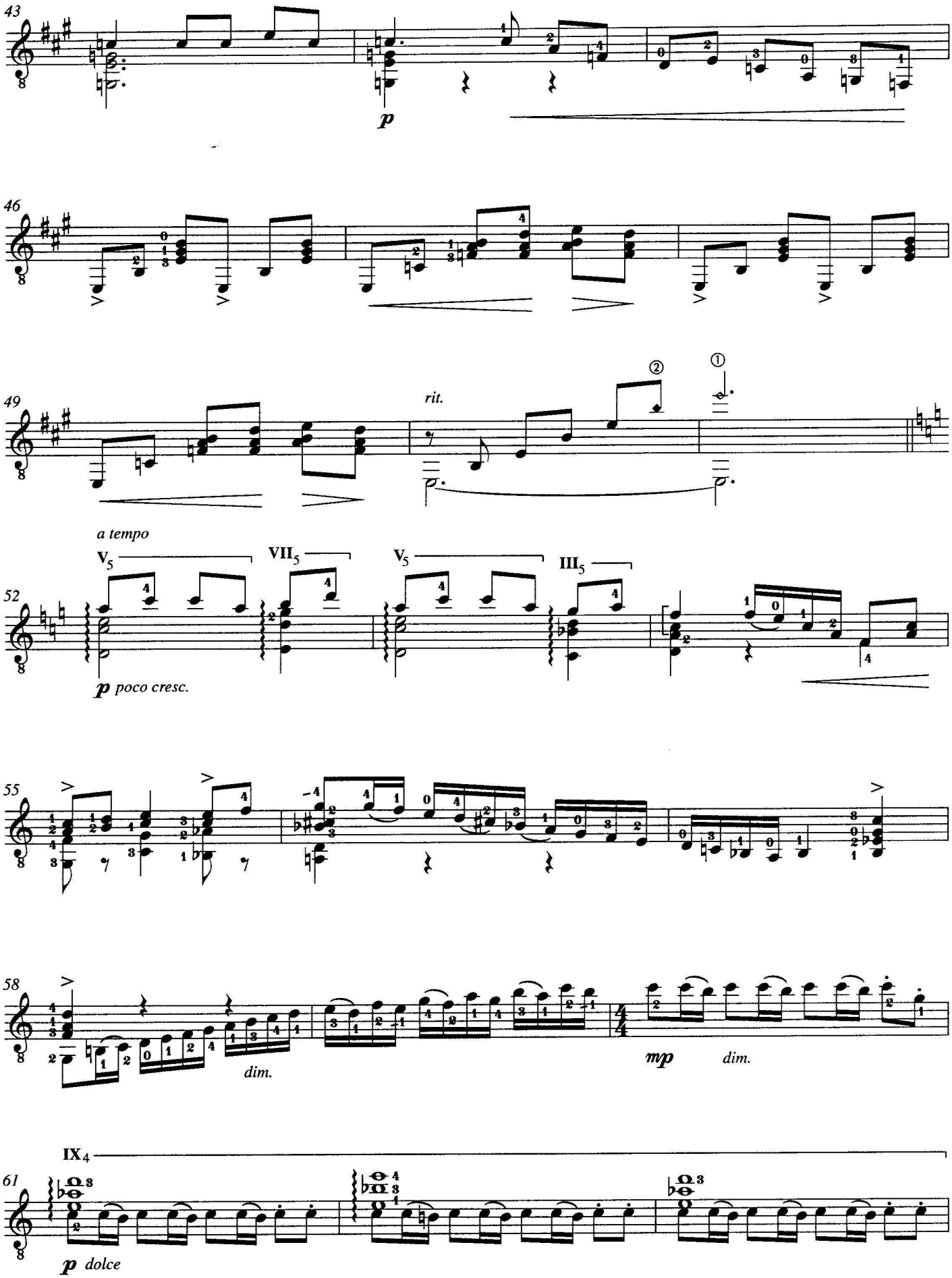

II5
I6
35
Cadenza
I6
38
rit.
(39)
(39)
Tempo I - Andante
40
42
44

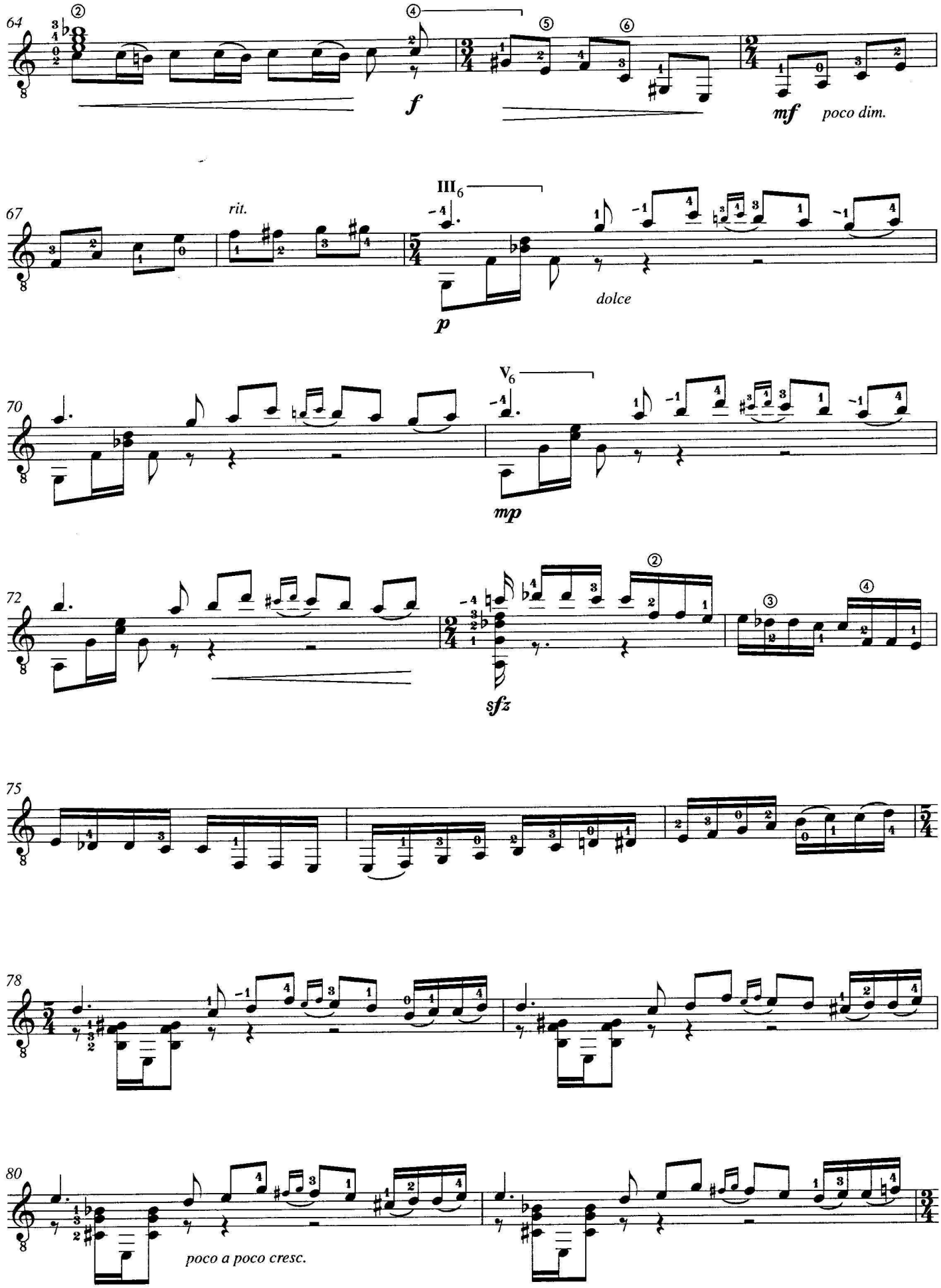

46
48
50
III4
IV4
VI4
p sub.
53
VIII4
X4
Rubato
56
59
rit.
12
7
12

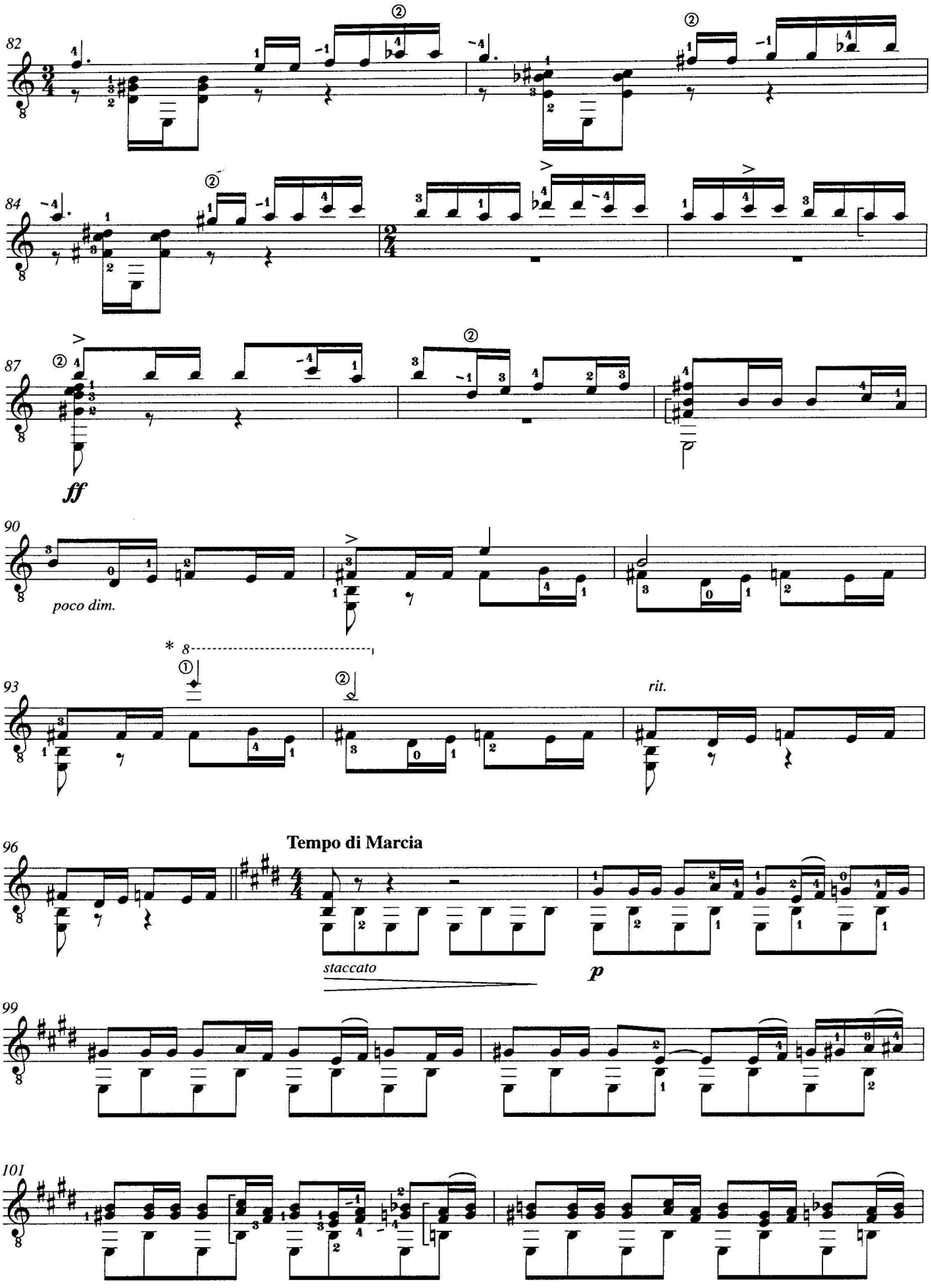
III - FIESTA



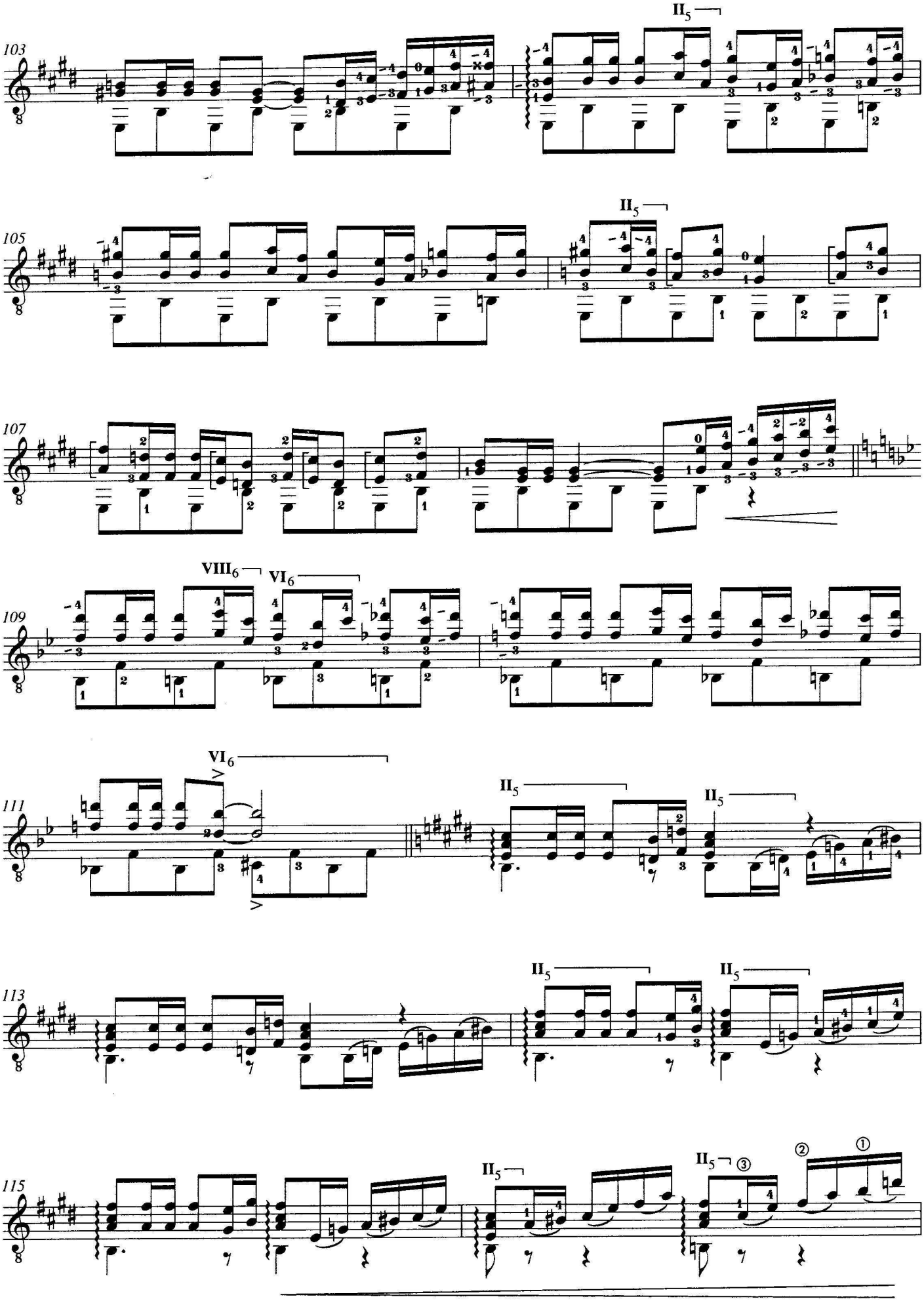

22
25
28
31
II 3
34
37
40
poco dim.
dim.

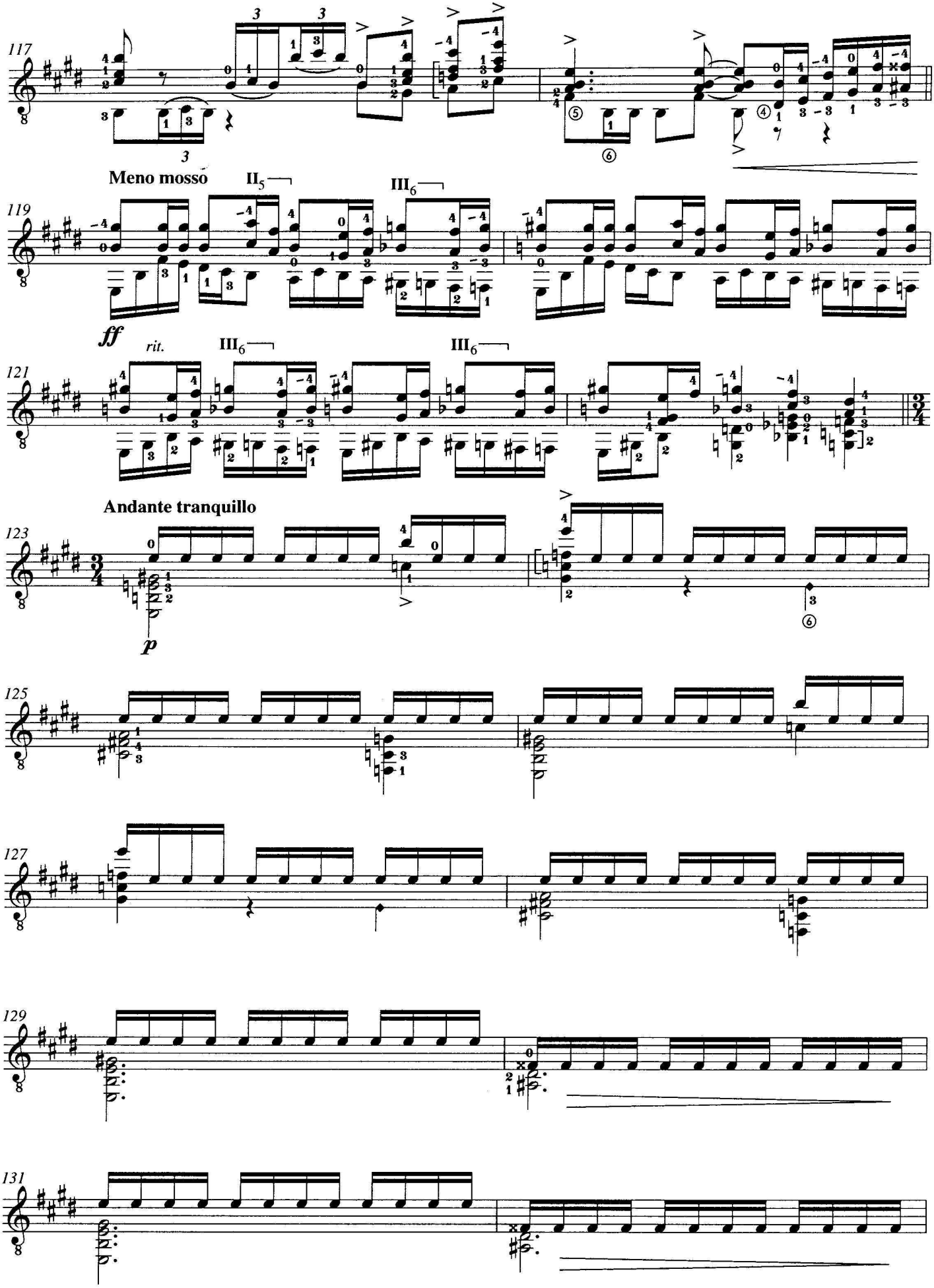

43
p
46
49
rit.
②
①
a tempo
52
V5
VII5
V5
III5
p poco cresc.
55
58
dim.
mp
dim.
IX4
61
p dolce

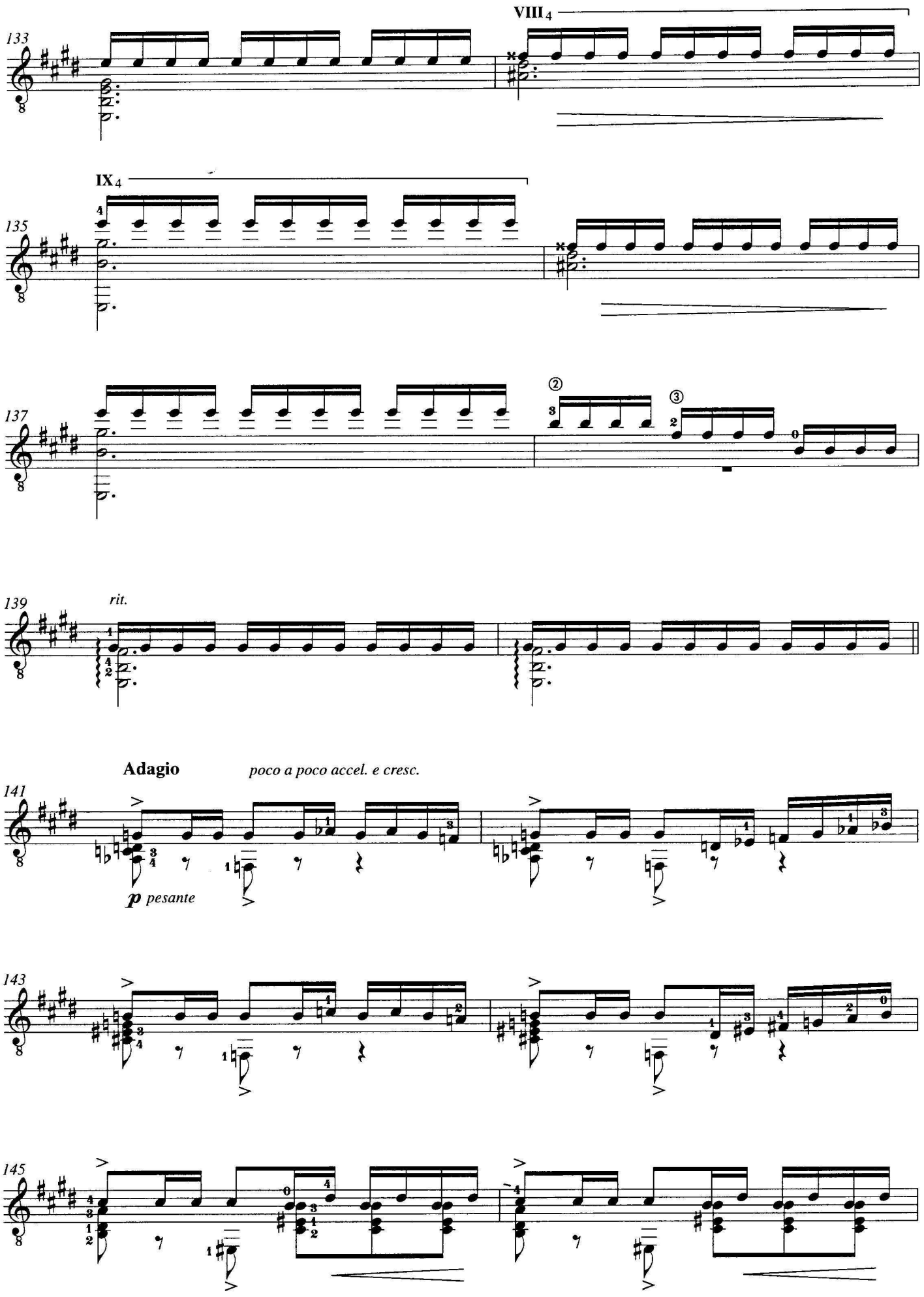

64
f
mf
poco dim.
67
rit.
III6
p
dolce
70
V6
mp
72
sfz
75
78
80
poco a poco cresc.

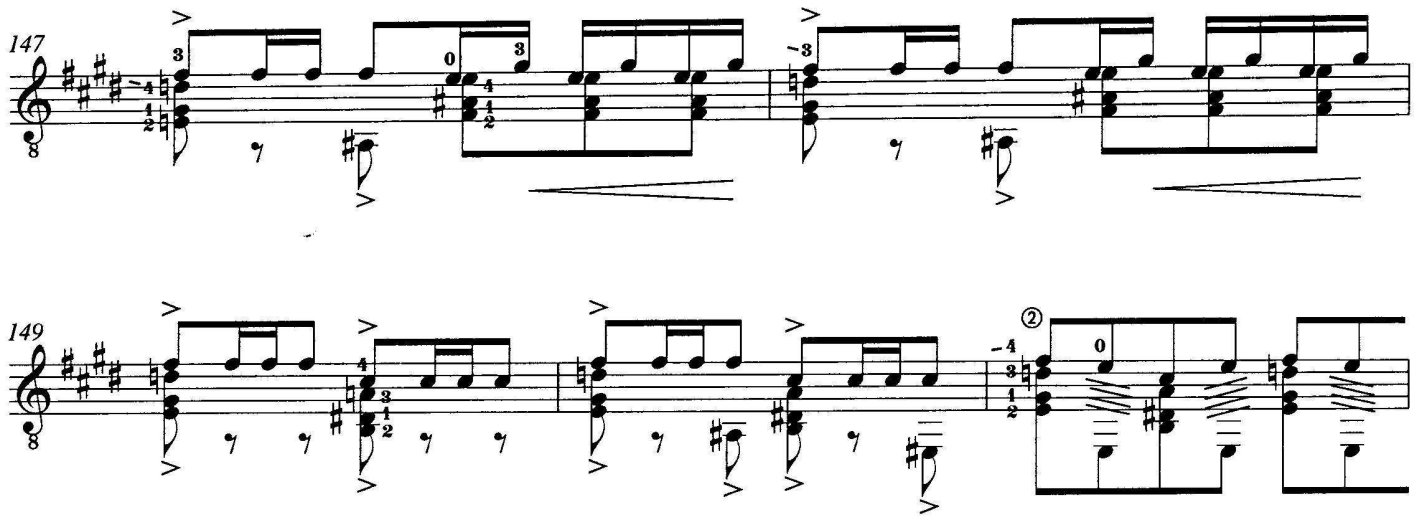


mm. 93-94: Play right-hand harmonics over the soundhole.

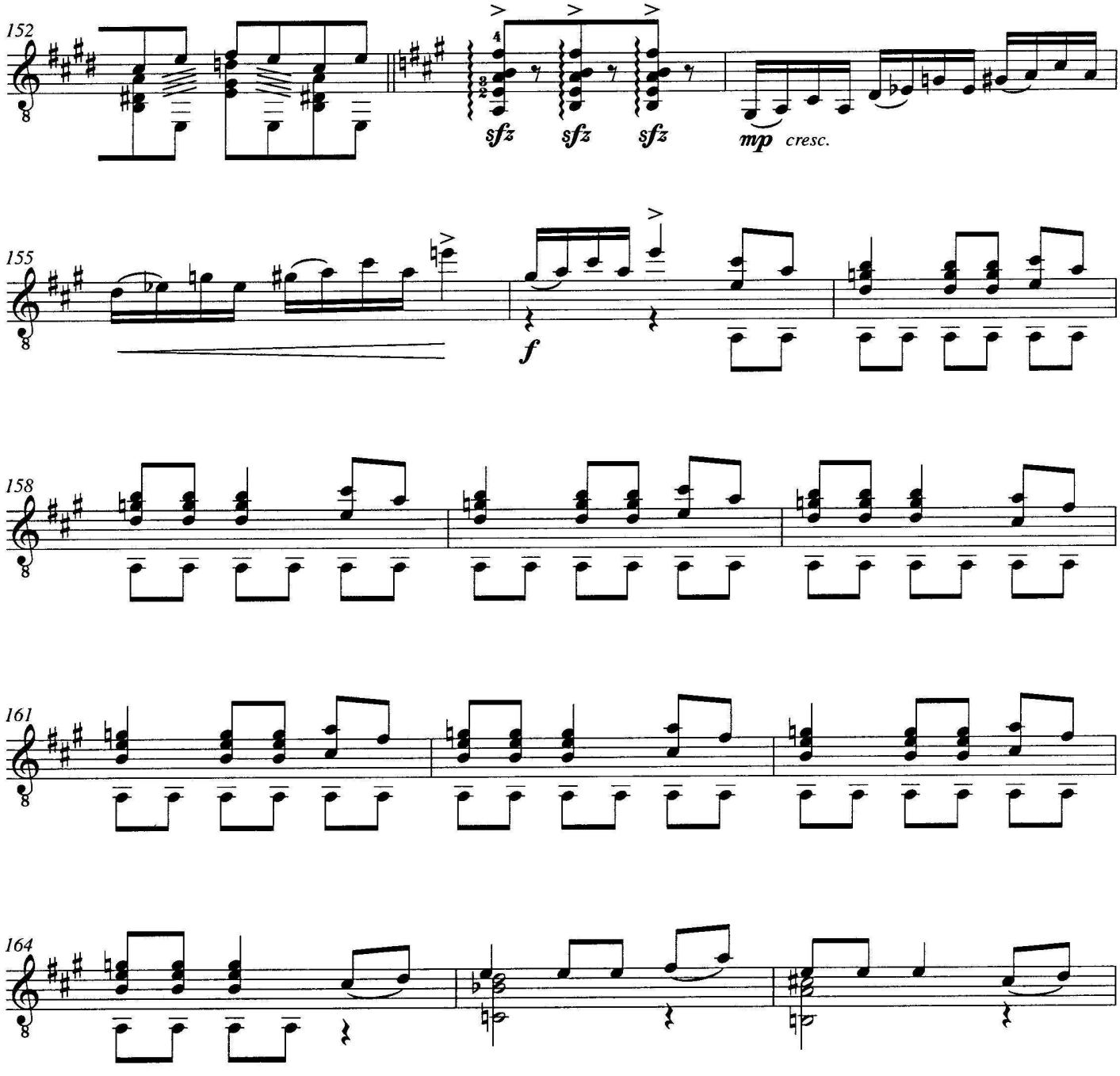

103
II5
105
II5
107
109
VIII6
VI6
111
VI6
II5
II5
113
II5
II5
115
II5
II5
③
②
①

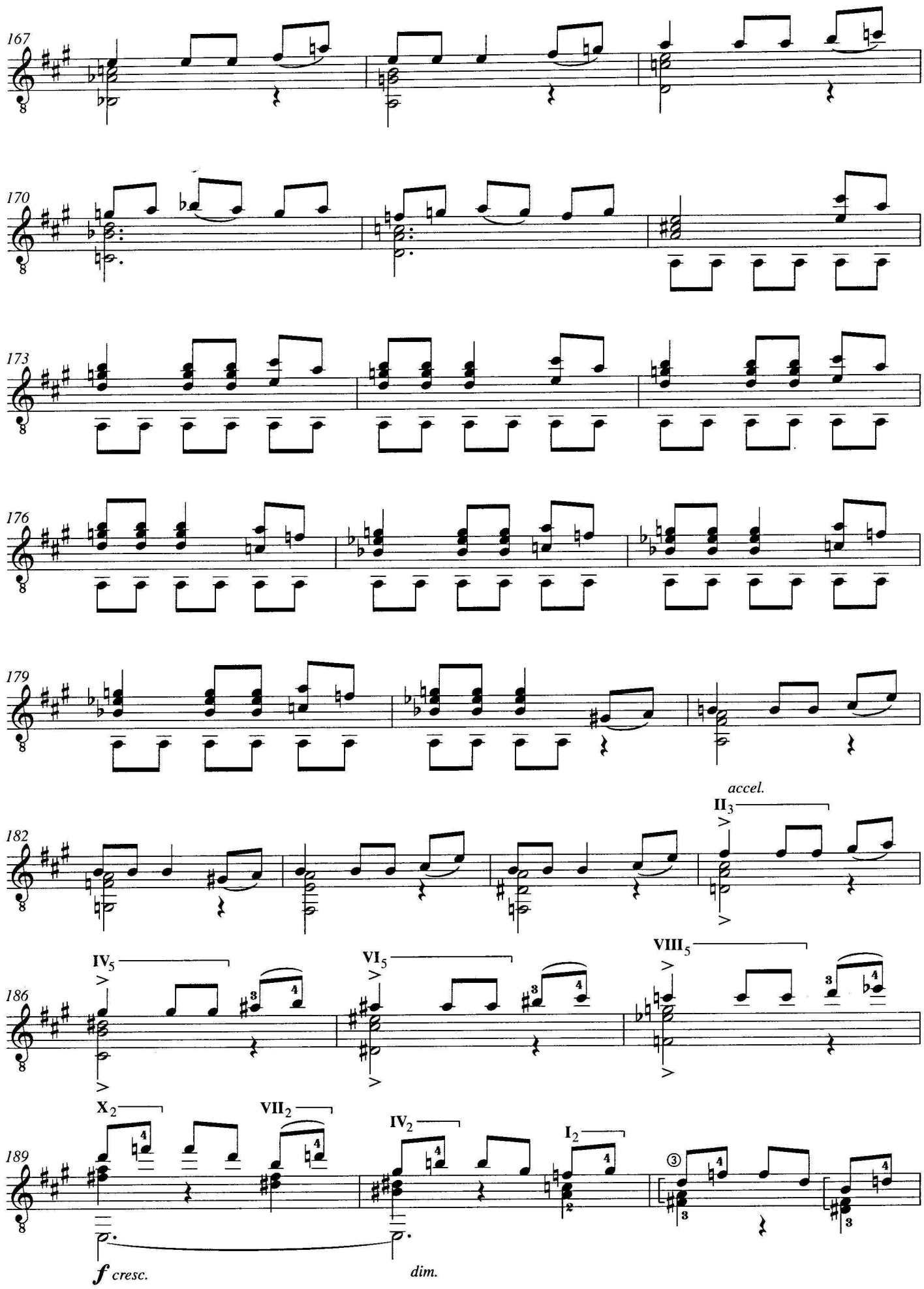

117
Meno mosso
II5
III6
119
ff
rit.
III6
III6
121
Andante tranquillo
123
p
125
127
129
131

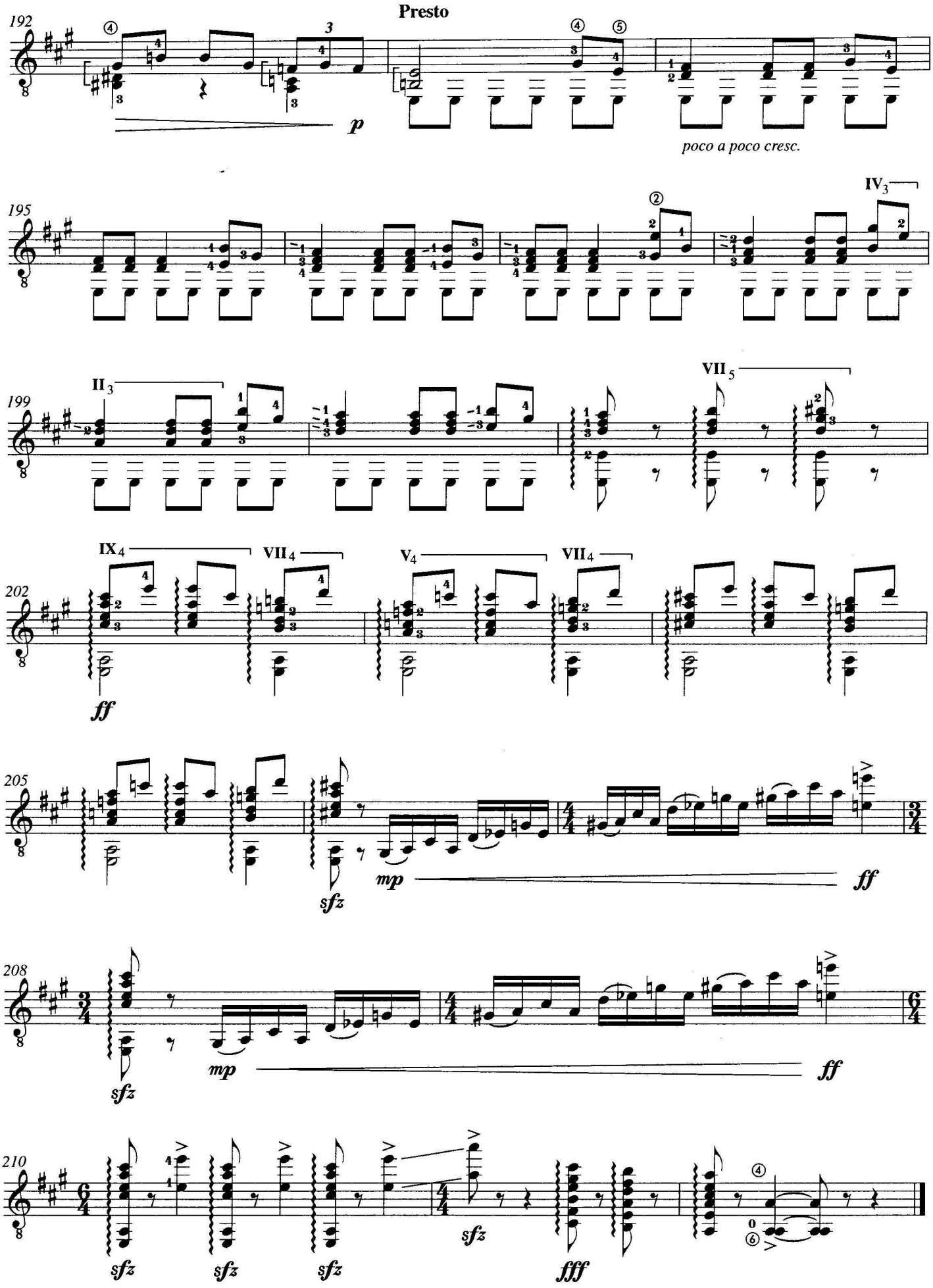

133
VIII 4
135
IX 4
137
139
rit.
Adagio
poco a poco accel. e cresc.
141
p pesante
143
145



Tempo I - Allegro

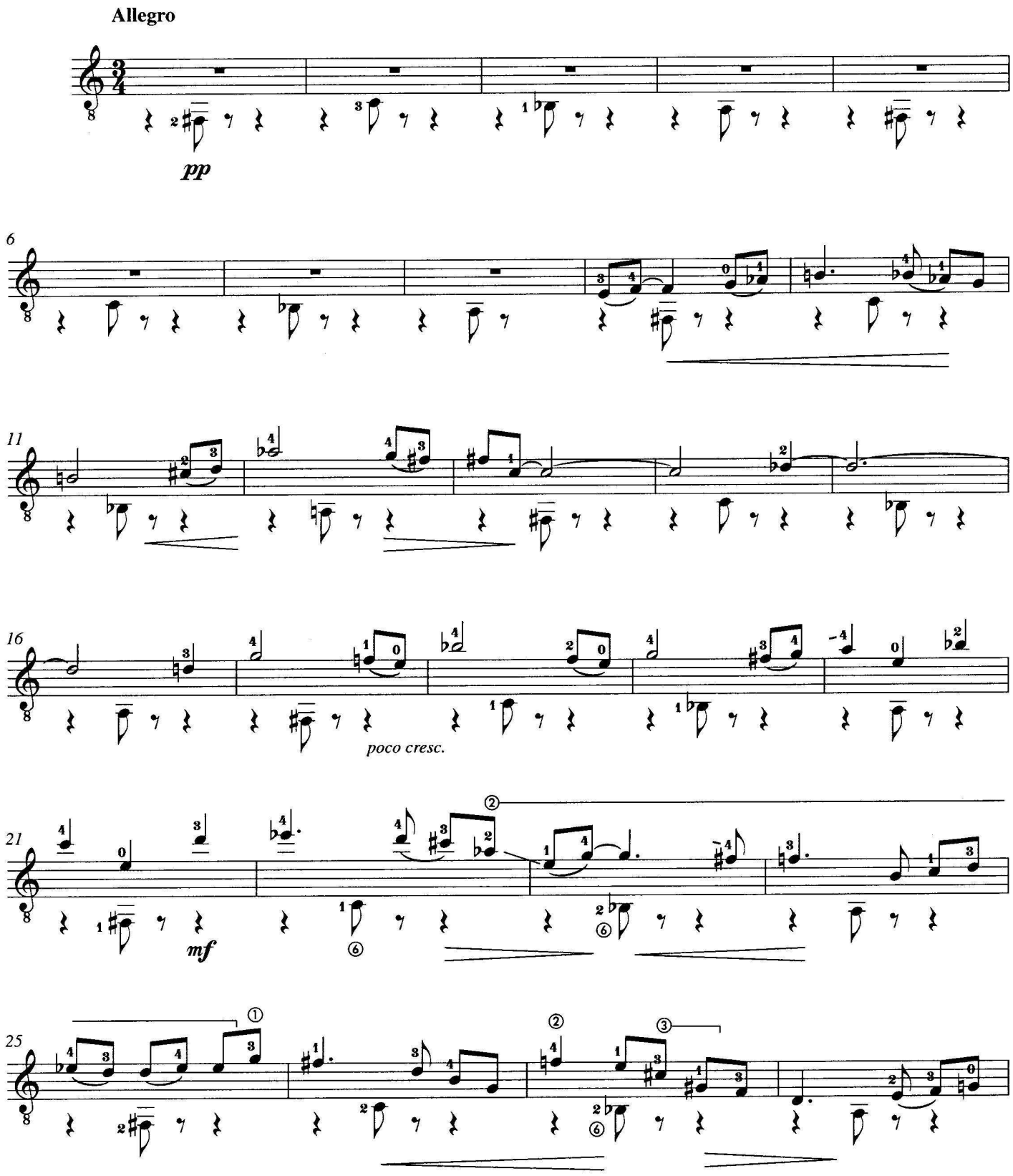



167
170
173
176
179
182
accel.
II3
186
IV5
VI5
VIII5
189
X2
VII2
IV2
I2
f cresc.
dim.


Presto
192
p
poco a poco cresc.
195
IV3
199
II3
VII5
202
IX4
VII4
V4
VII4
ff
205
sfz
mp
ff
208
sfz
mp
ff
210
sfz
sfz
sfz
sfz
fff

Pan

Nikita Koshkin



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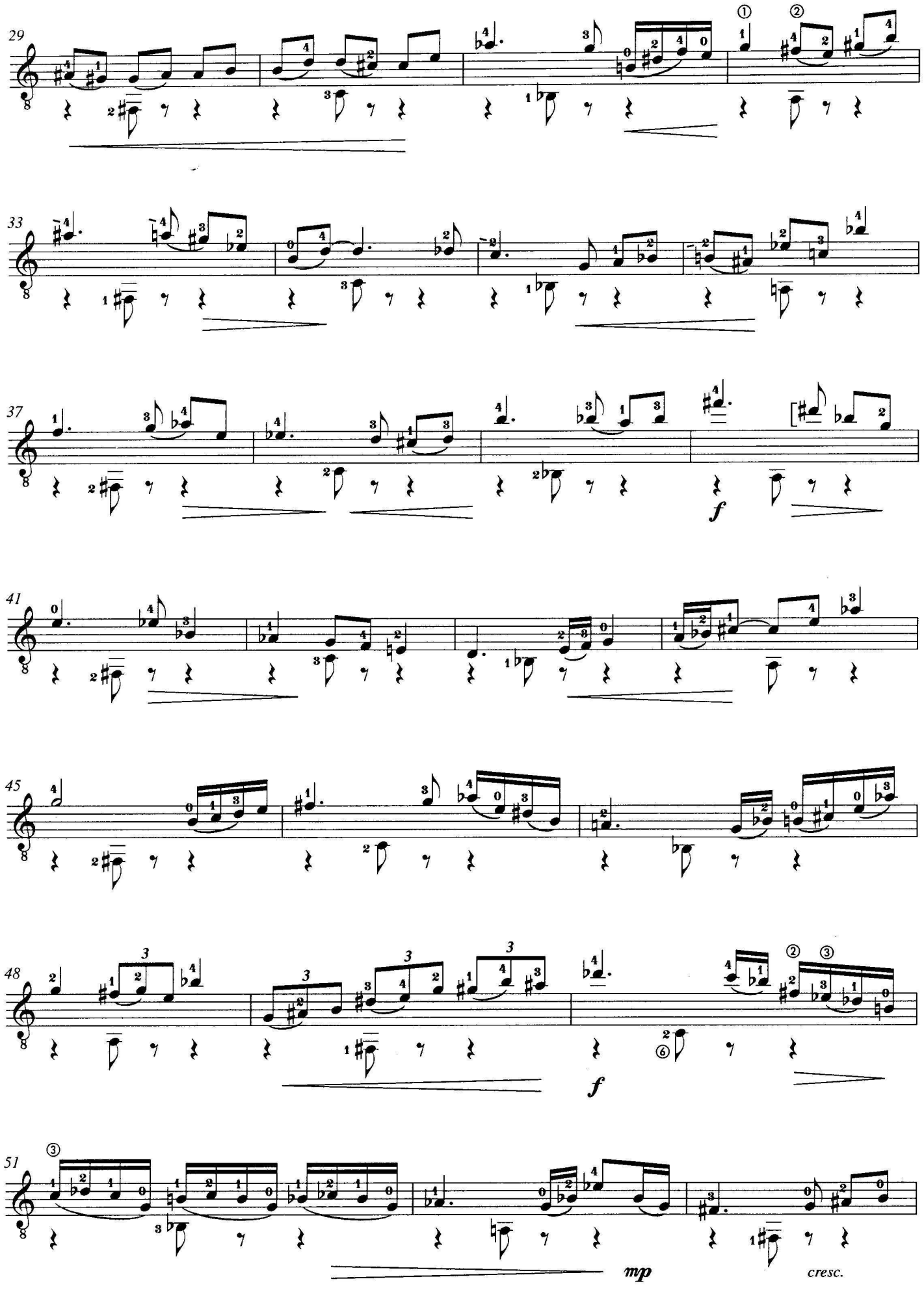
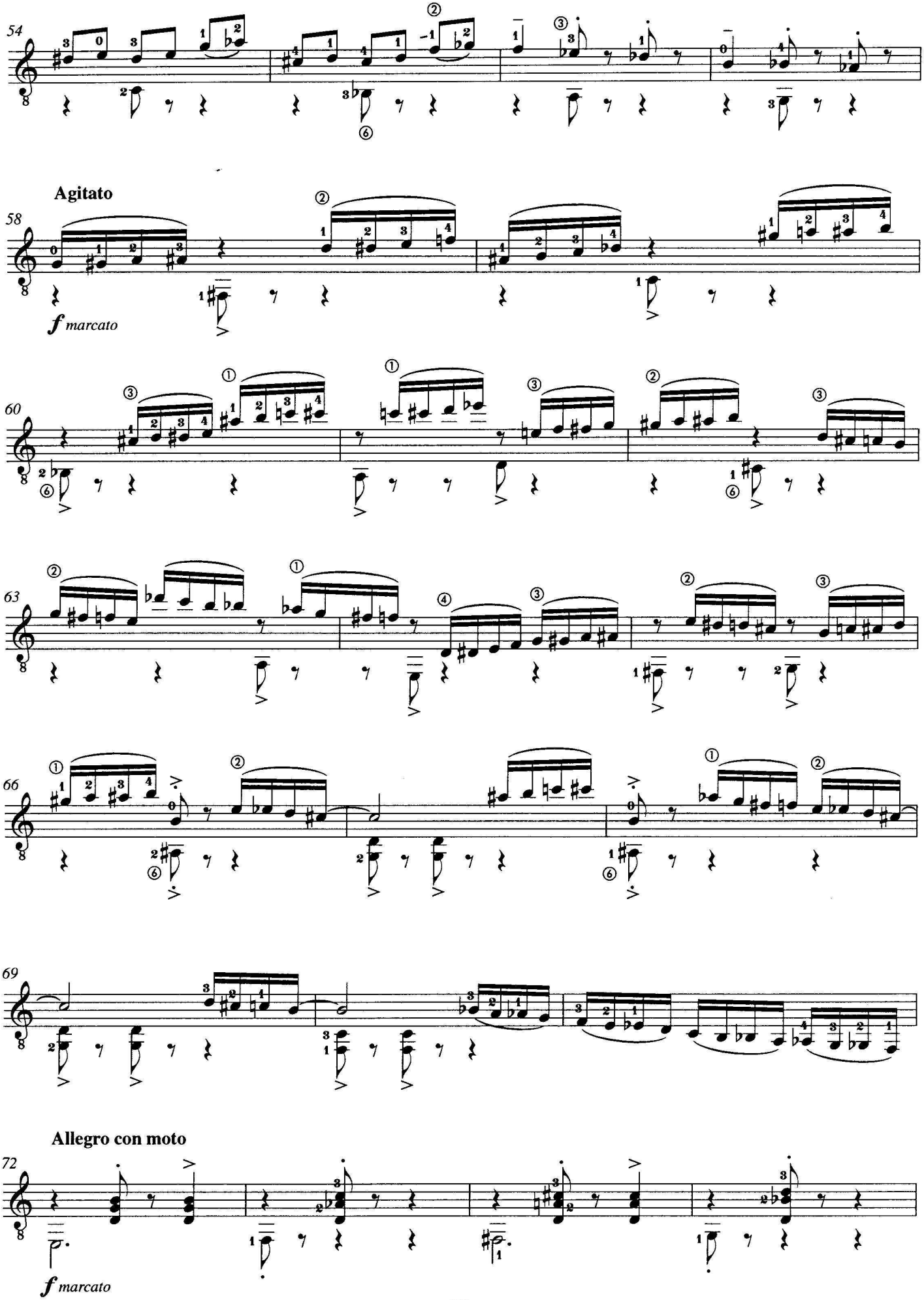
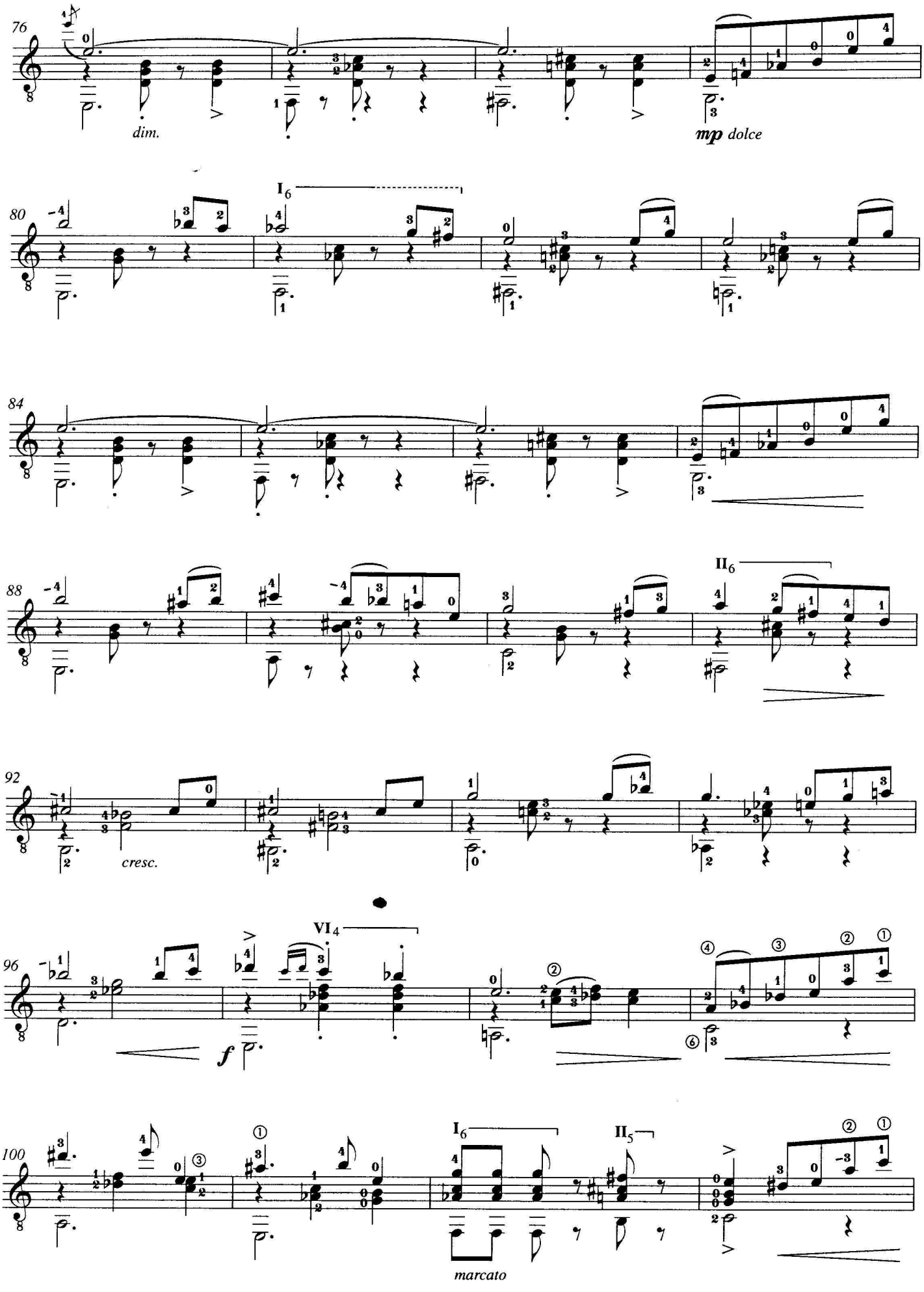
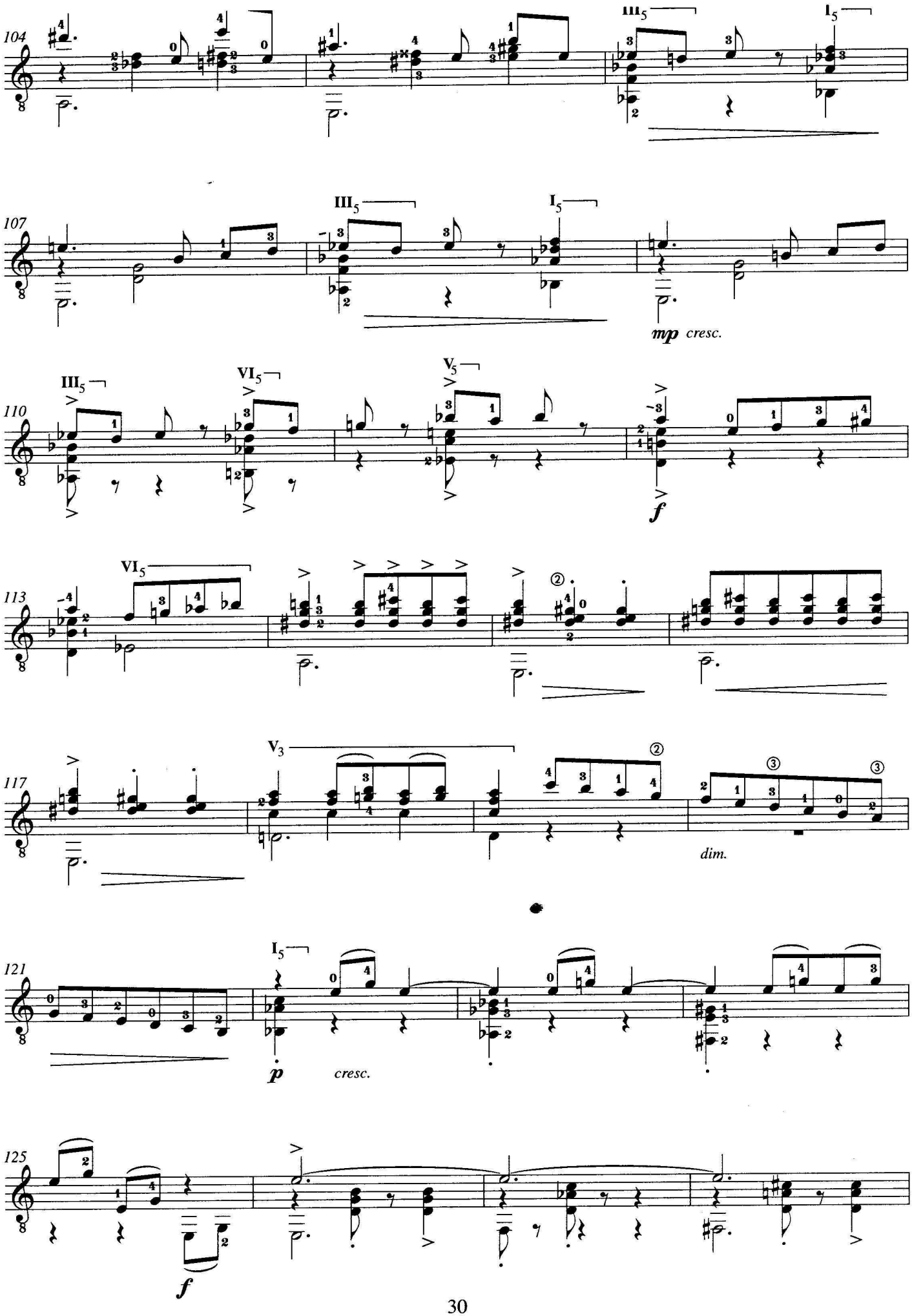
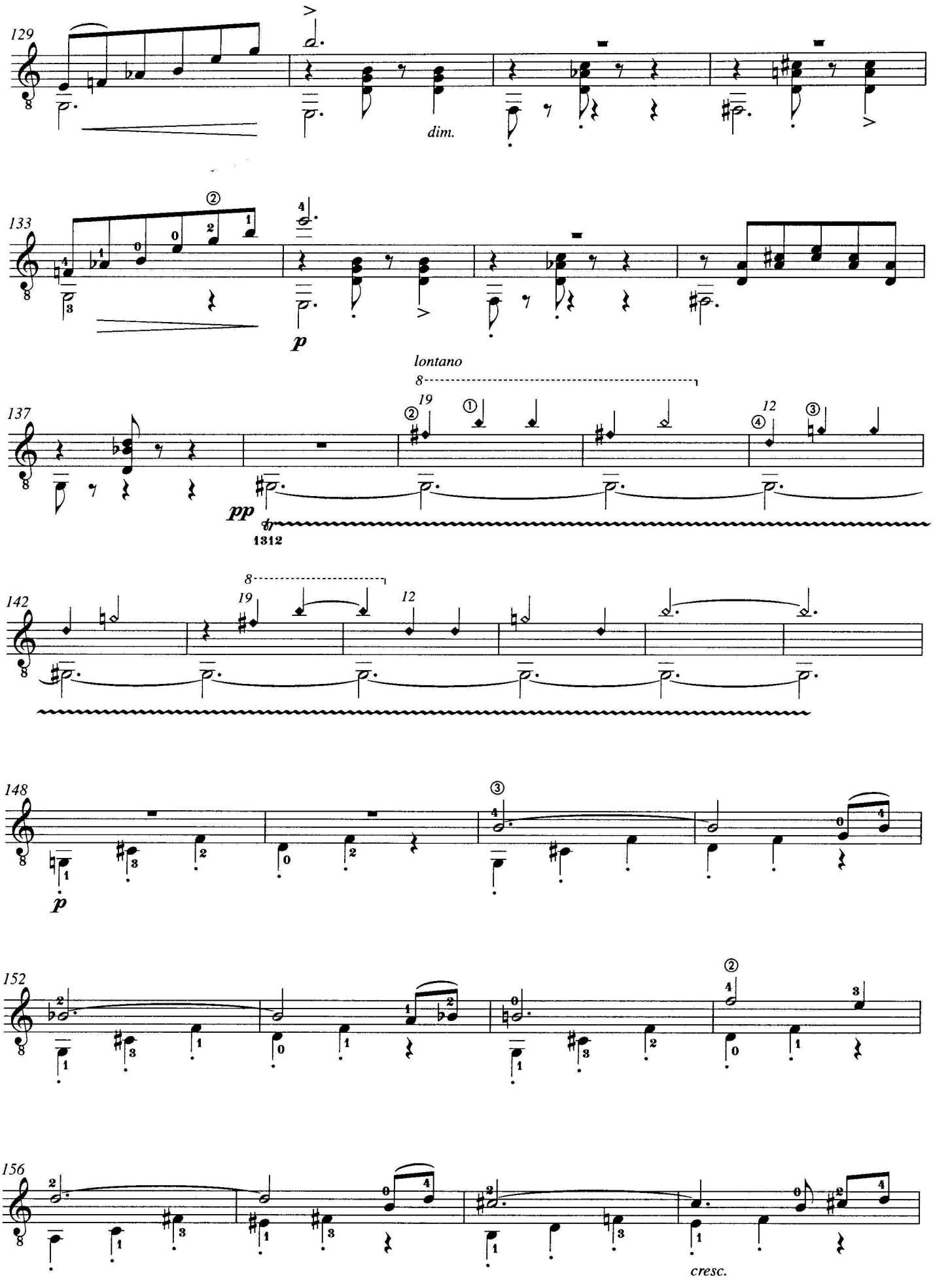
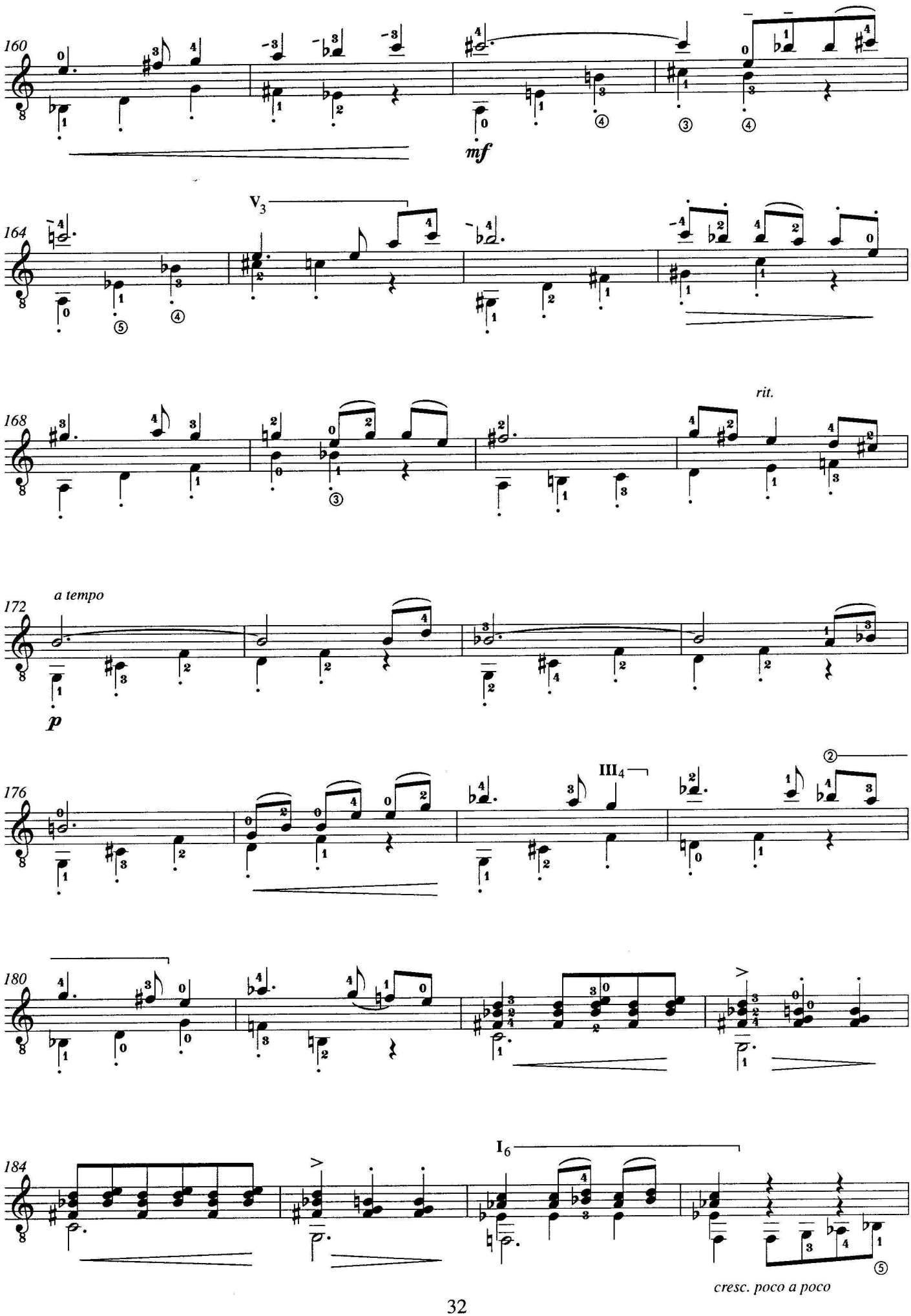

29
33
37
f
41
45
48
f
51
mp
cresc.

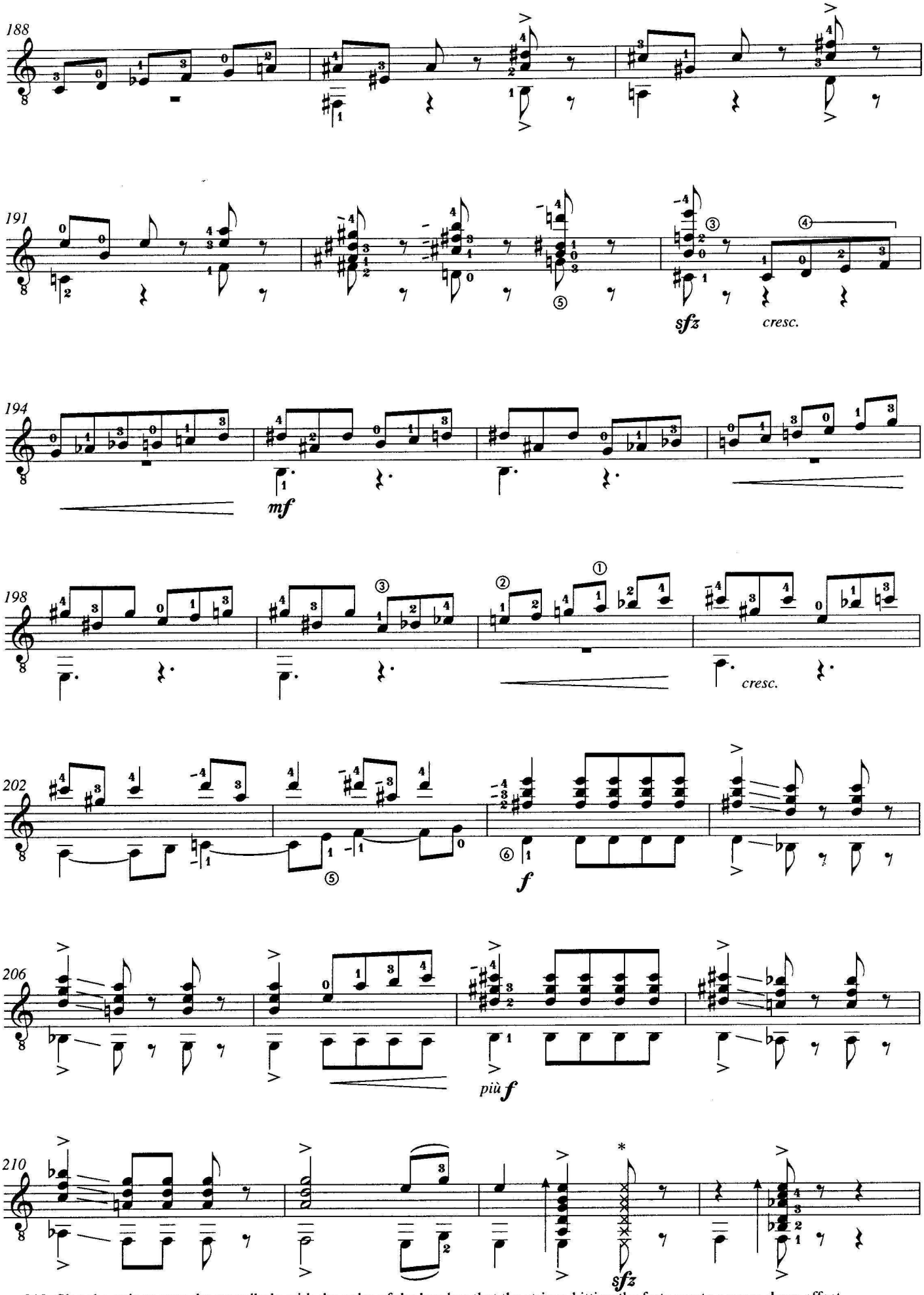

54
Agitato
58
f marcato
60
63
66
69
Allegro con moto
72
f marcato


76
dim.
mp dolce
80
I6
84
88
II6
92
cresc.
96
VI4
f
100
I6
II5
marcato

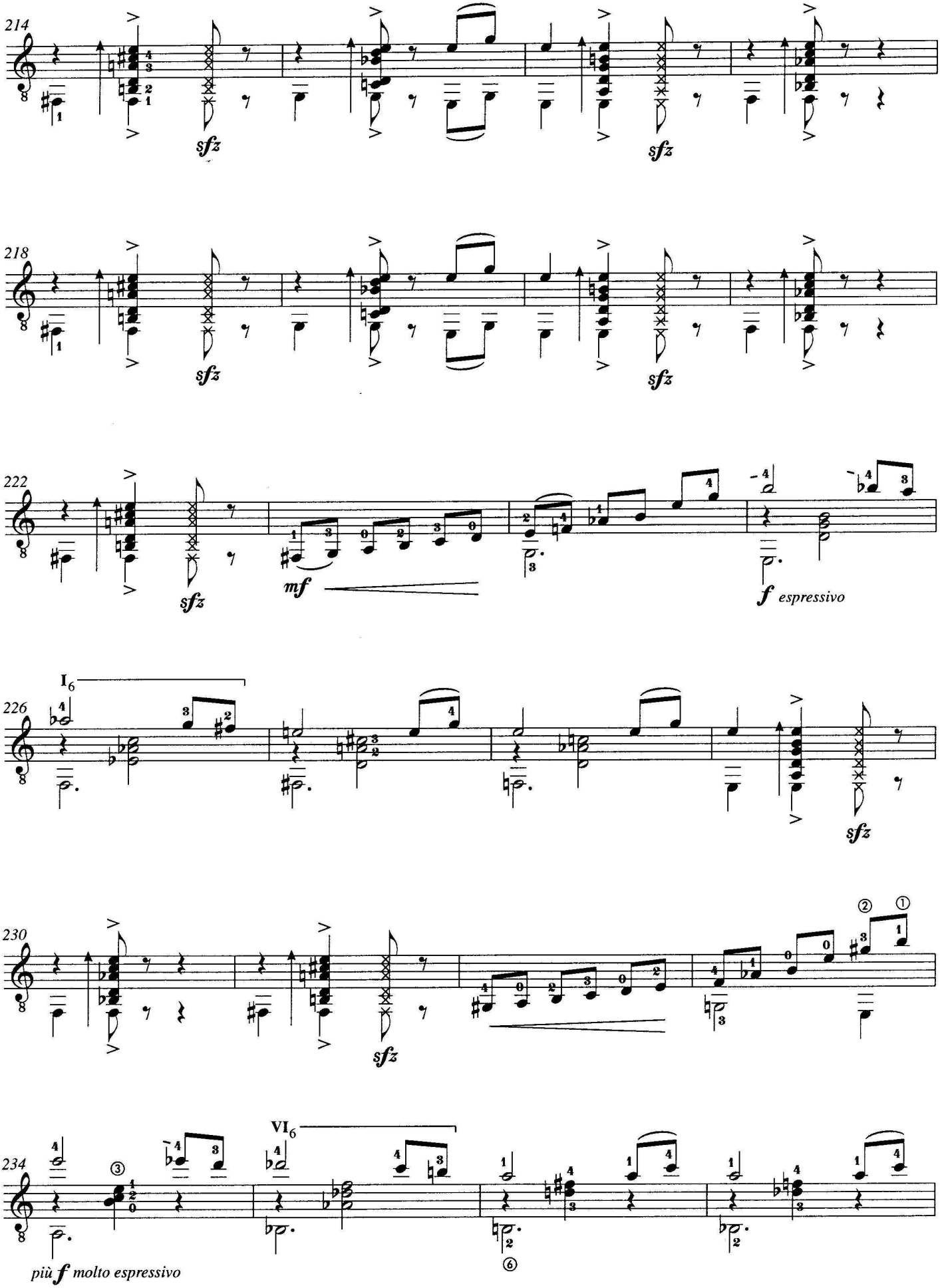

104
III5
I5
107
III5
I5
mp cresc.
110
III5
VI5
V5
f
113
VI5
117
V3
dim.
121
I5
p
cresc.
125
f

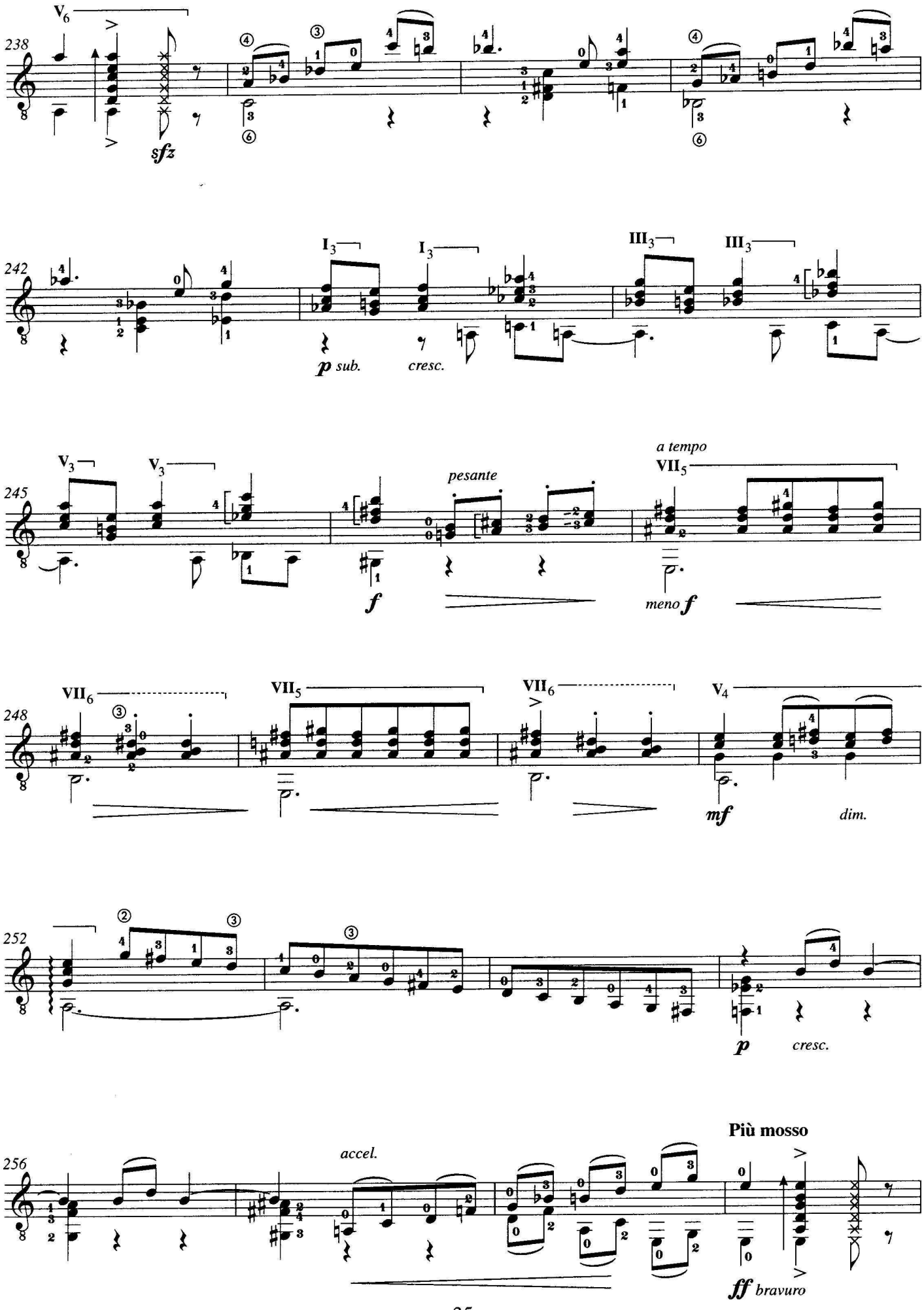

129
dim.
133
p
lontano
137
pp
tr
1312
142
148
p
152
156
cresc.

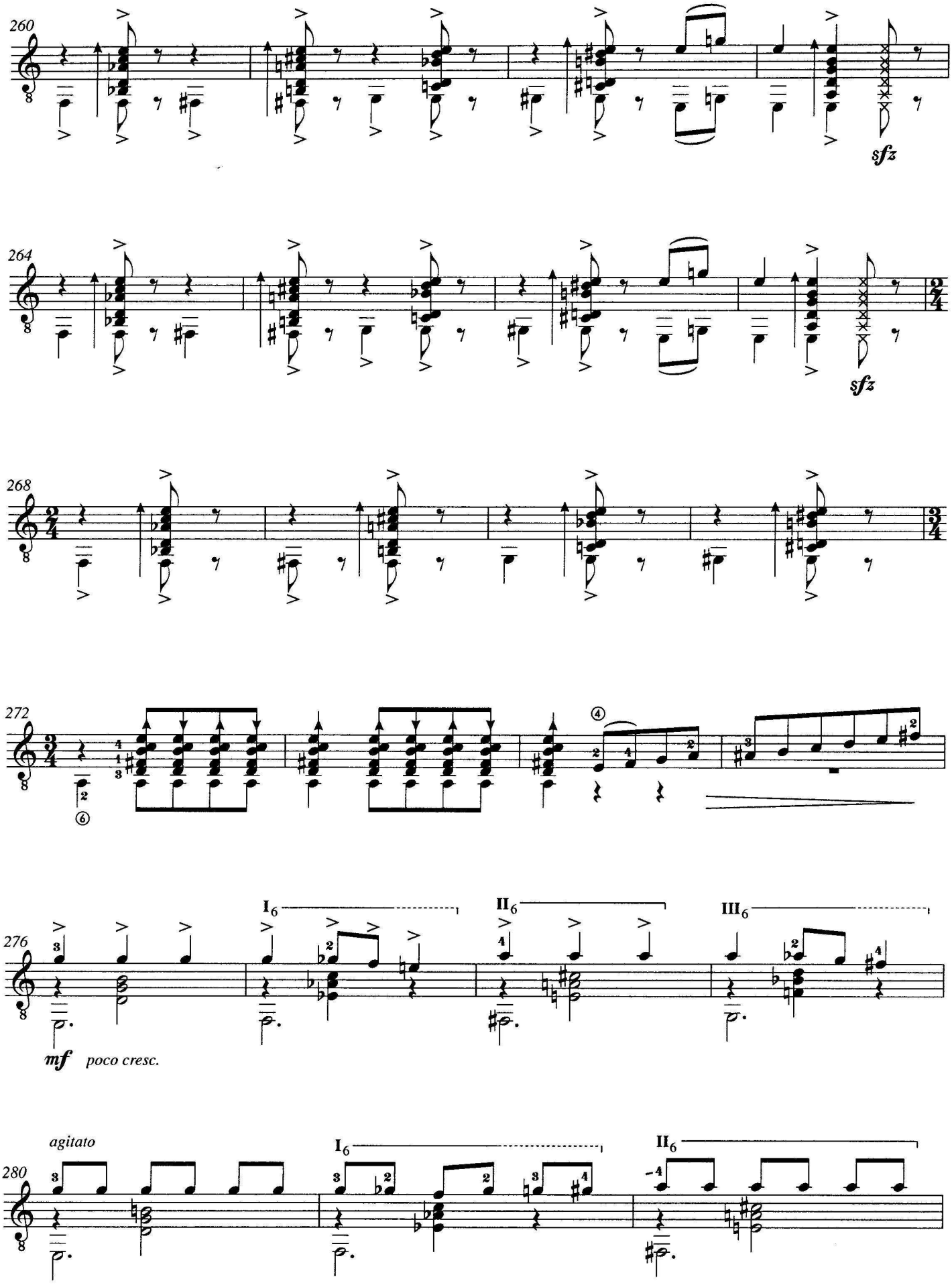

160
mf
164
V3
168
rit.
172
a tempo
p
176
III4
180
184
I6
cresc. poco a poco

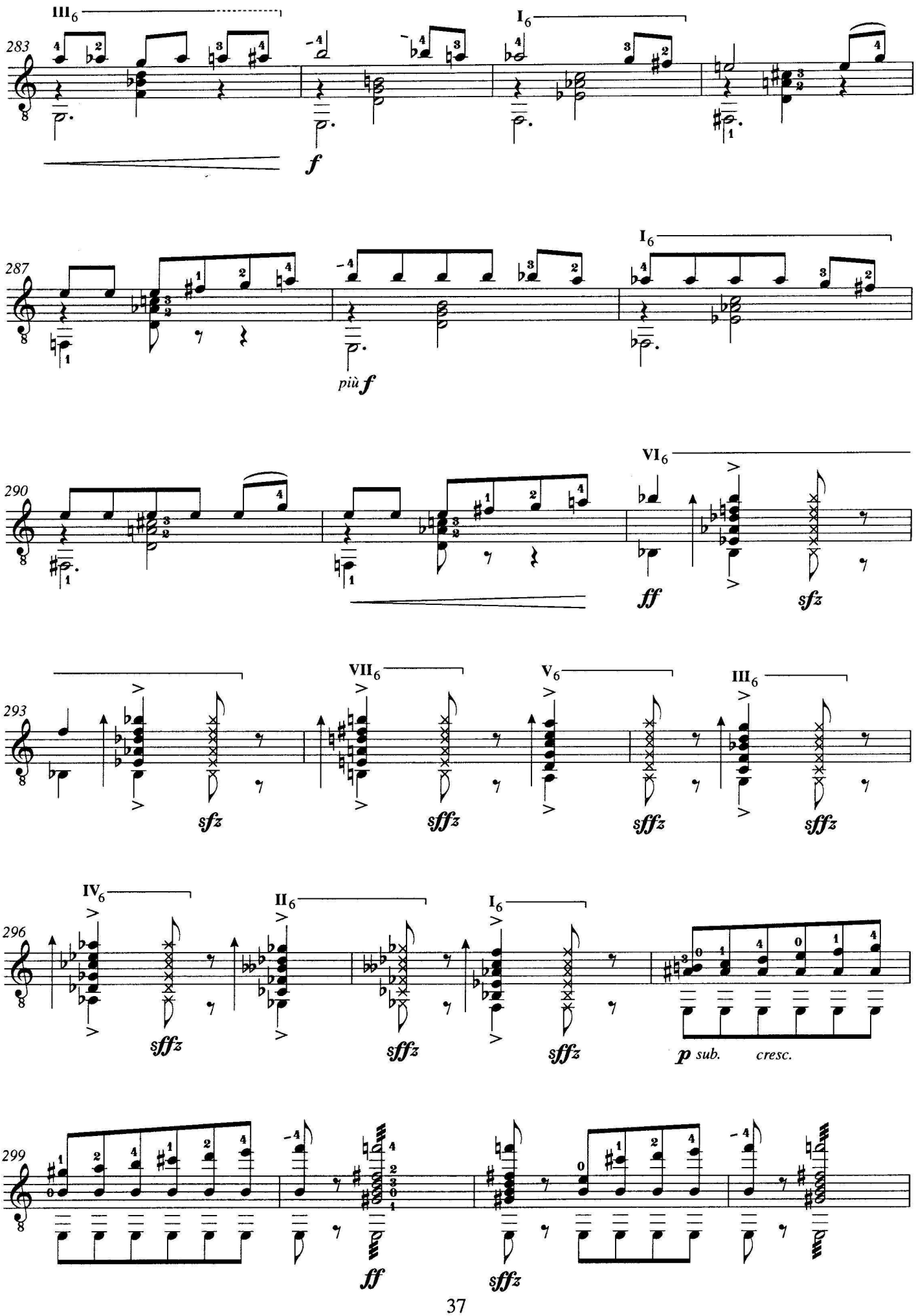


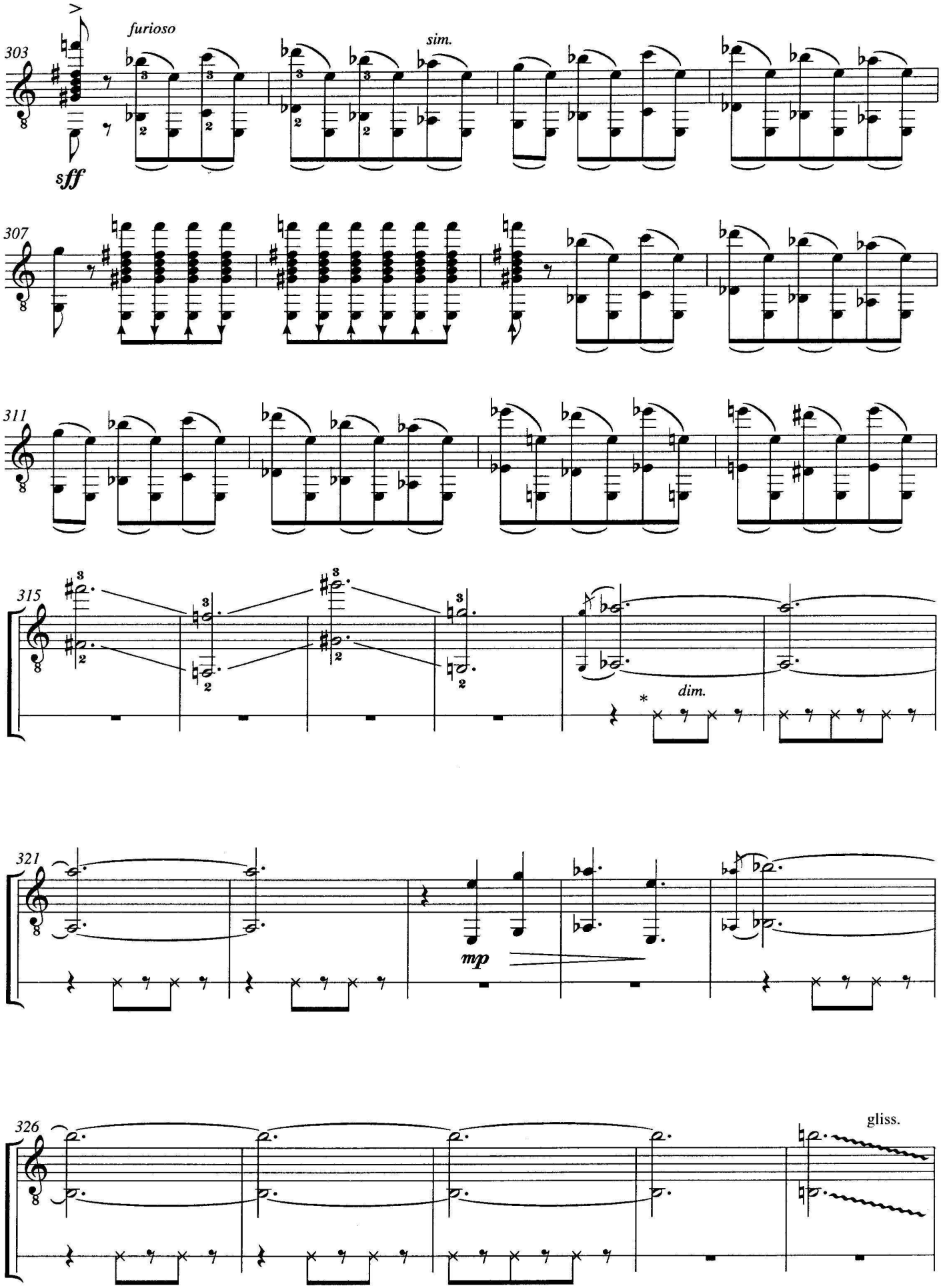
m. 212: Slap the strings over the soundhole with the palm of the hand so that the strings hitting the frets create a snare drum effect.


214
sfz
sfz
218
sfz
sfz
222
sfz
mf
f espressivo
I6
226
sfz
230
sfz
VI6
234
più f molto espressivo

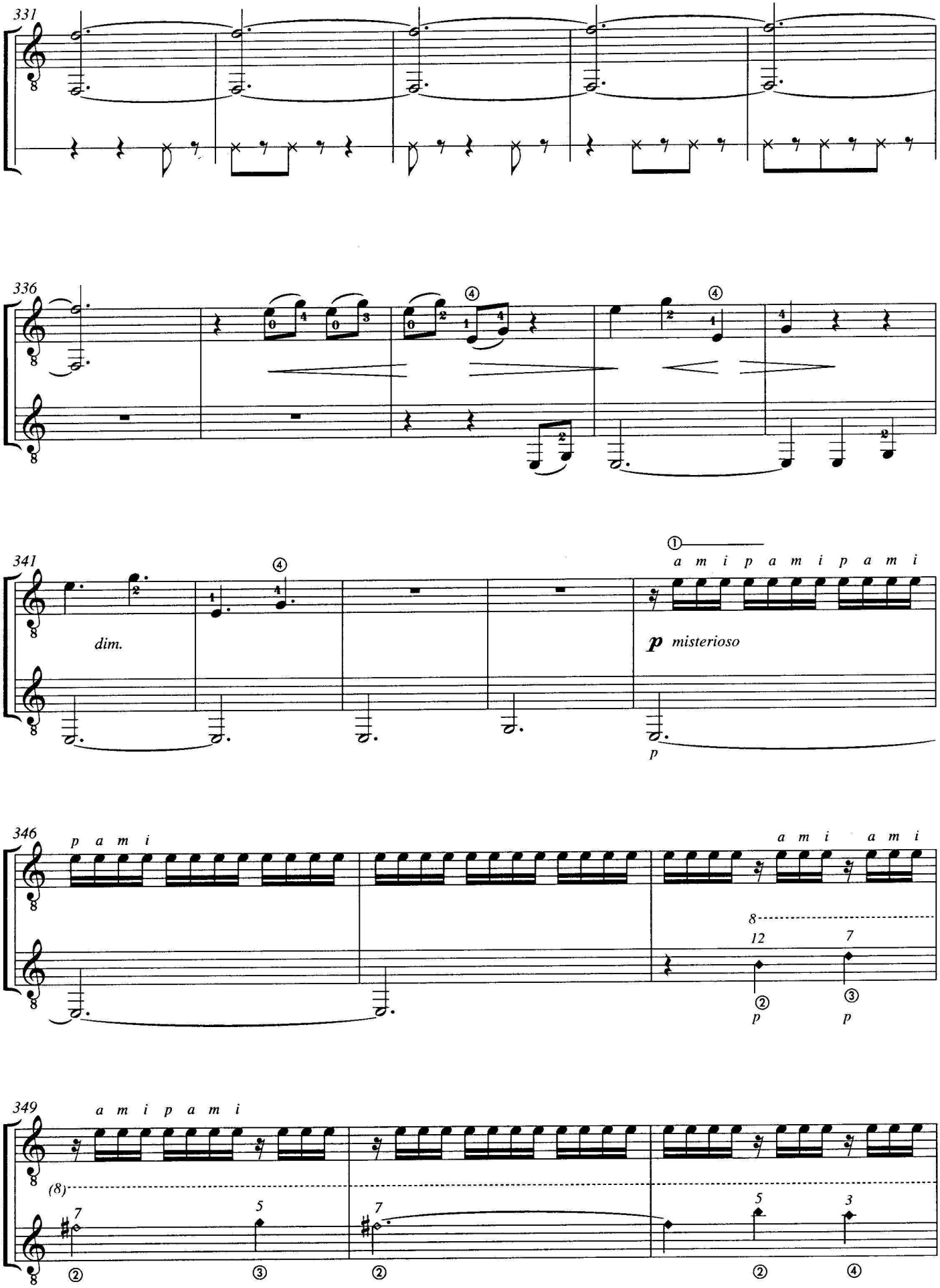

238
V6
sfz
242
I3
I3
III3
III3
p sub.
cresc.
245
V3
V3
pesante
a tempo
VII5
f
meno f
248
VII6
VII5
VII6
V4
mf
dim.
252
p
cresc.
256
accel.
Più mosso
ff bravuro

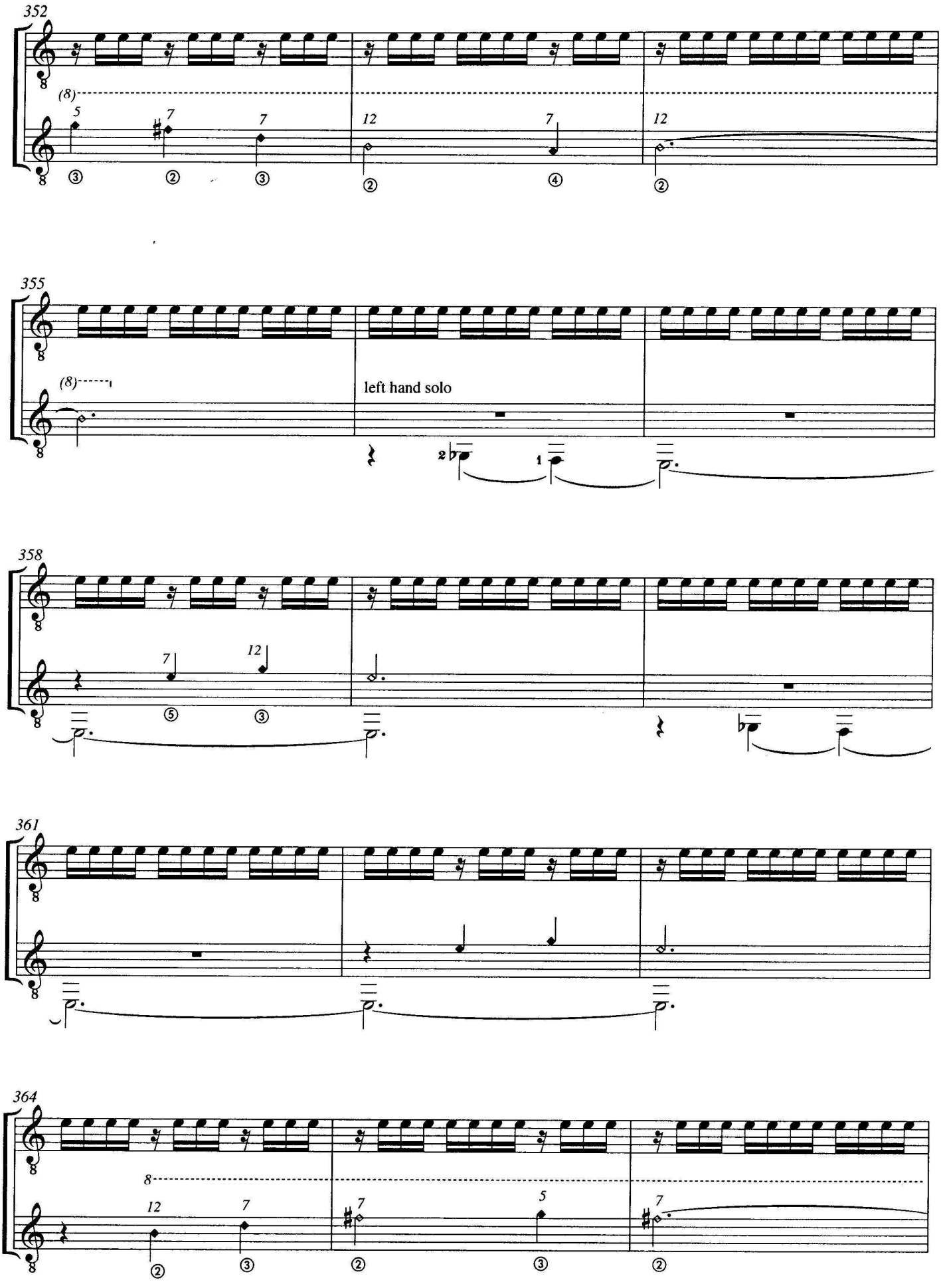

260
sfz
264
sfz
268
272
276
I6
II6
III6
mf poco cresc.
280
agitato
I6
II6

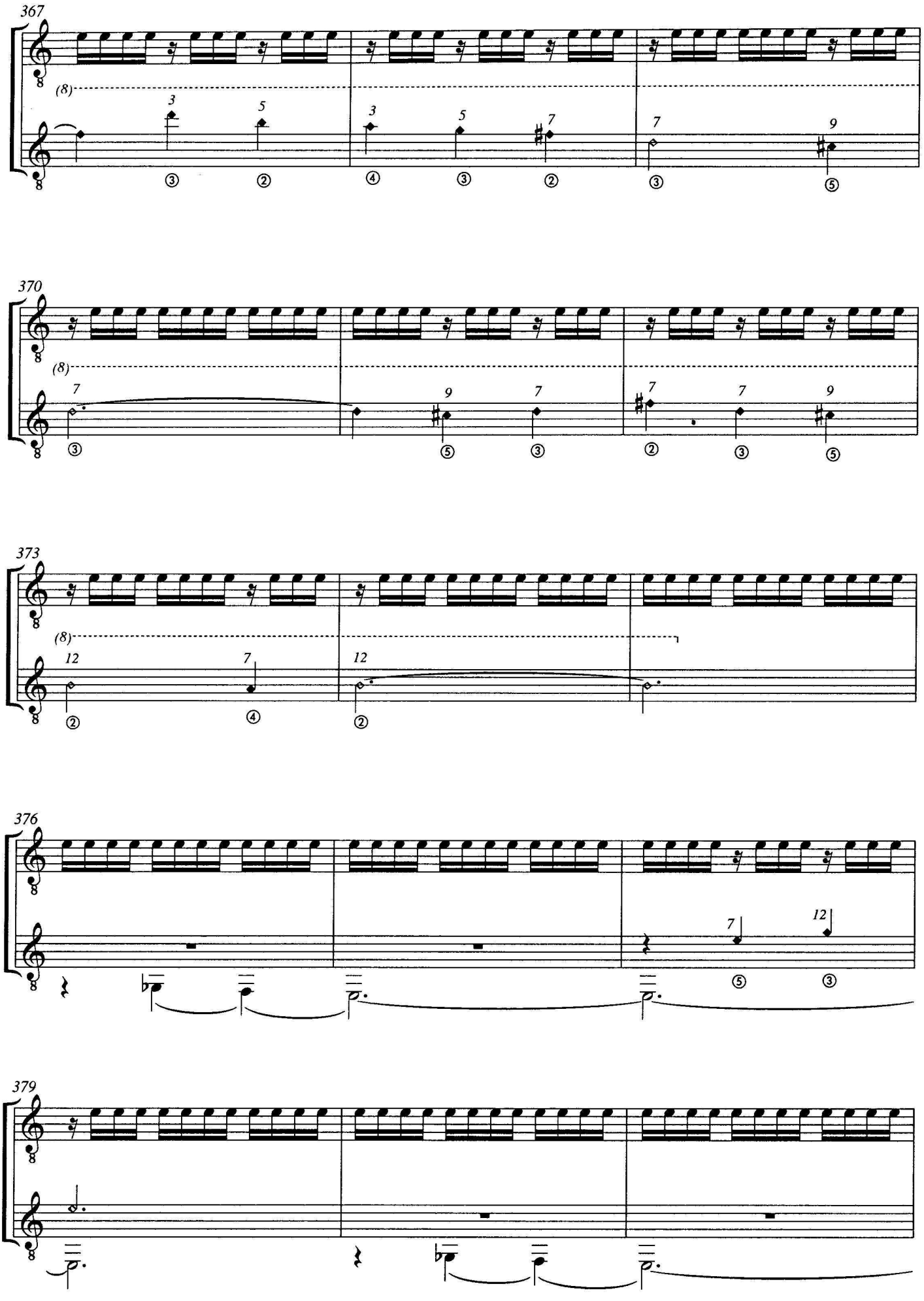

III6
I6
283
f
I6
287
più f
VI6
290
ff
sfz
VII6
V6
III6
293
sfz
sffz
sffz
sffz
IV6
II6
I6
296
sffz
sffz
sffz
p sub.
cresc.
299
ff
sffz

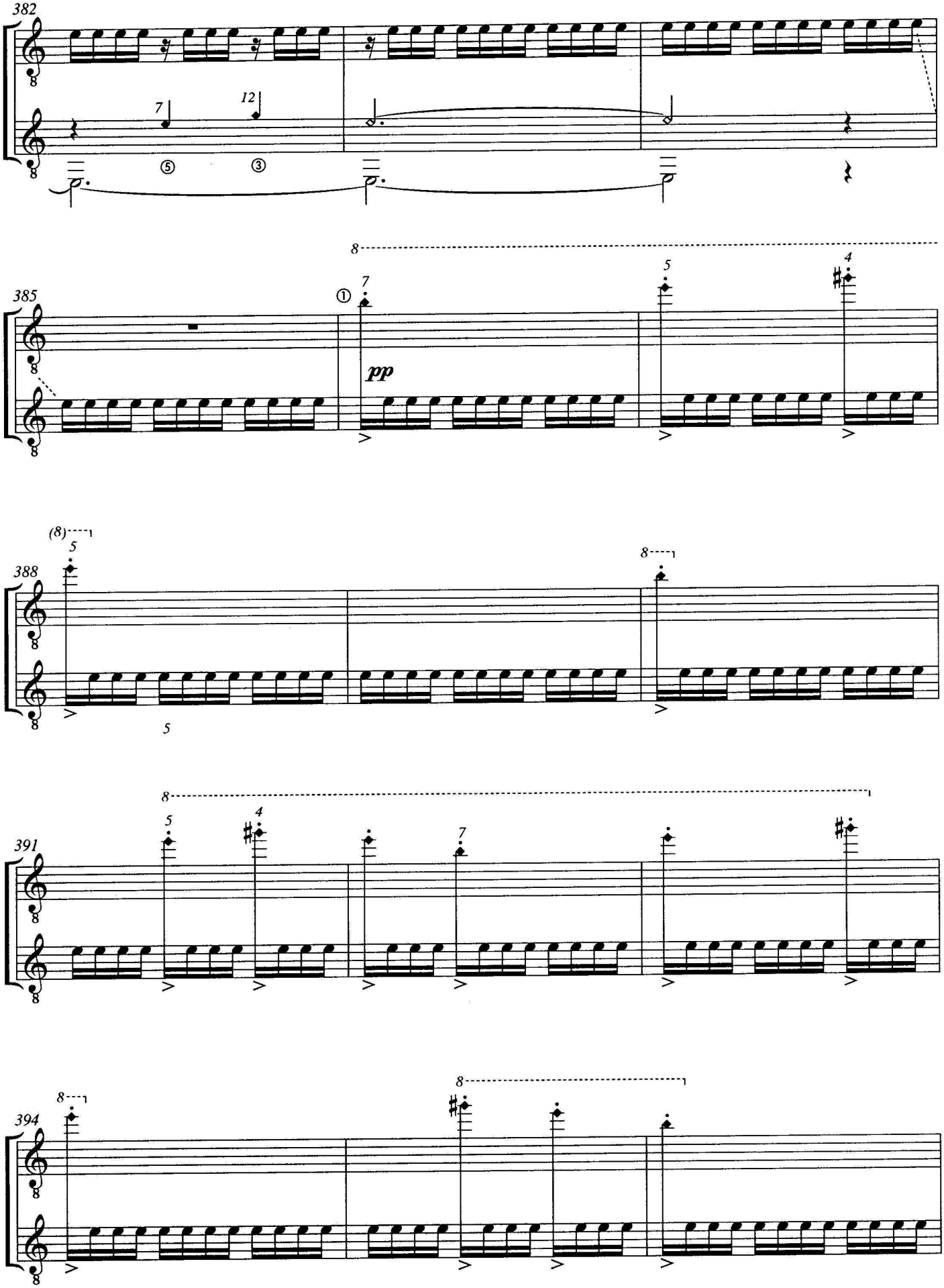


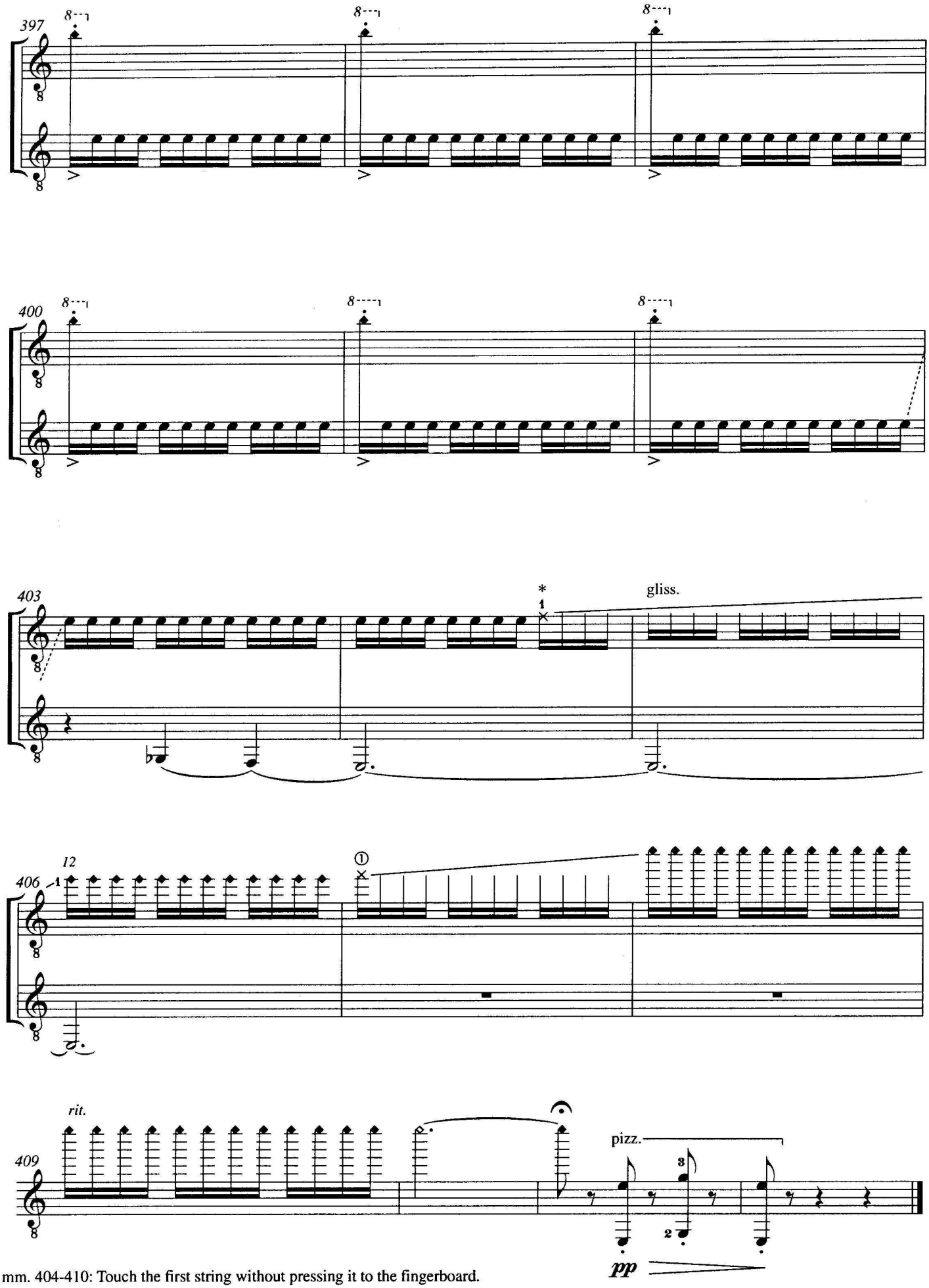
m. 319: Strike the top part of the bridge with the thumb.


331
336
341
dim.
a m i p a m i p a m i
p misterioso
346
p a m i
a m i a m i
8
12
7
349
a m i p a m i
(8)


352
(8)
355
(8)
left hand solo
358
361
364
8


367
(8)
370
(8)
373
(8)
376
379

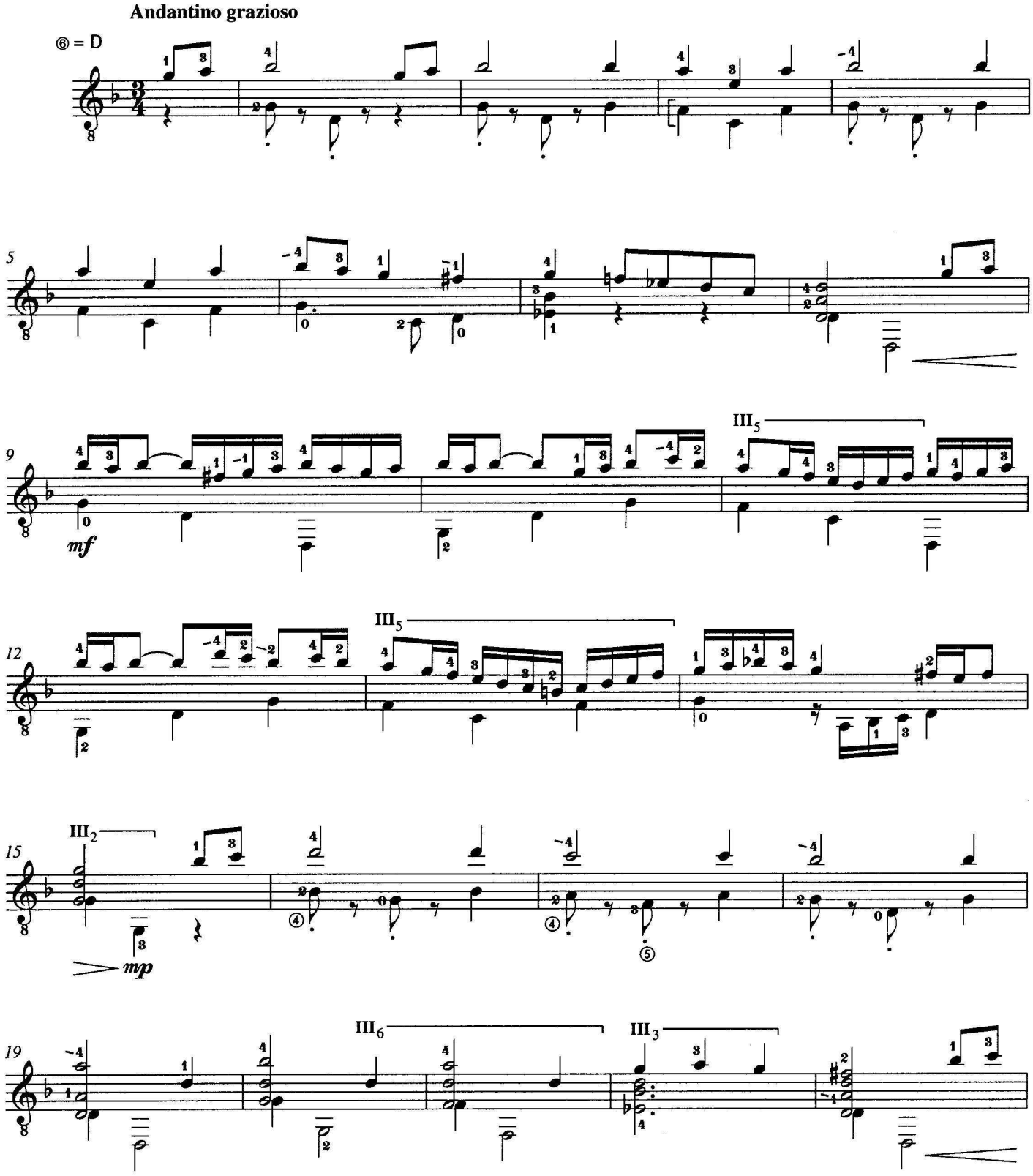

382
385
pp
388
391
394



mm. 404-410: Touch the first string without pressing it to the fingerboard.
Produce a glissando and tremolo simultaneously.

Tristan Playing the Lute

Nikita Koshkin



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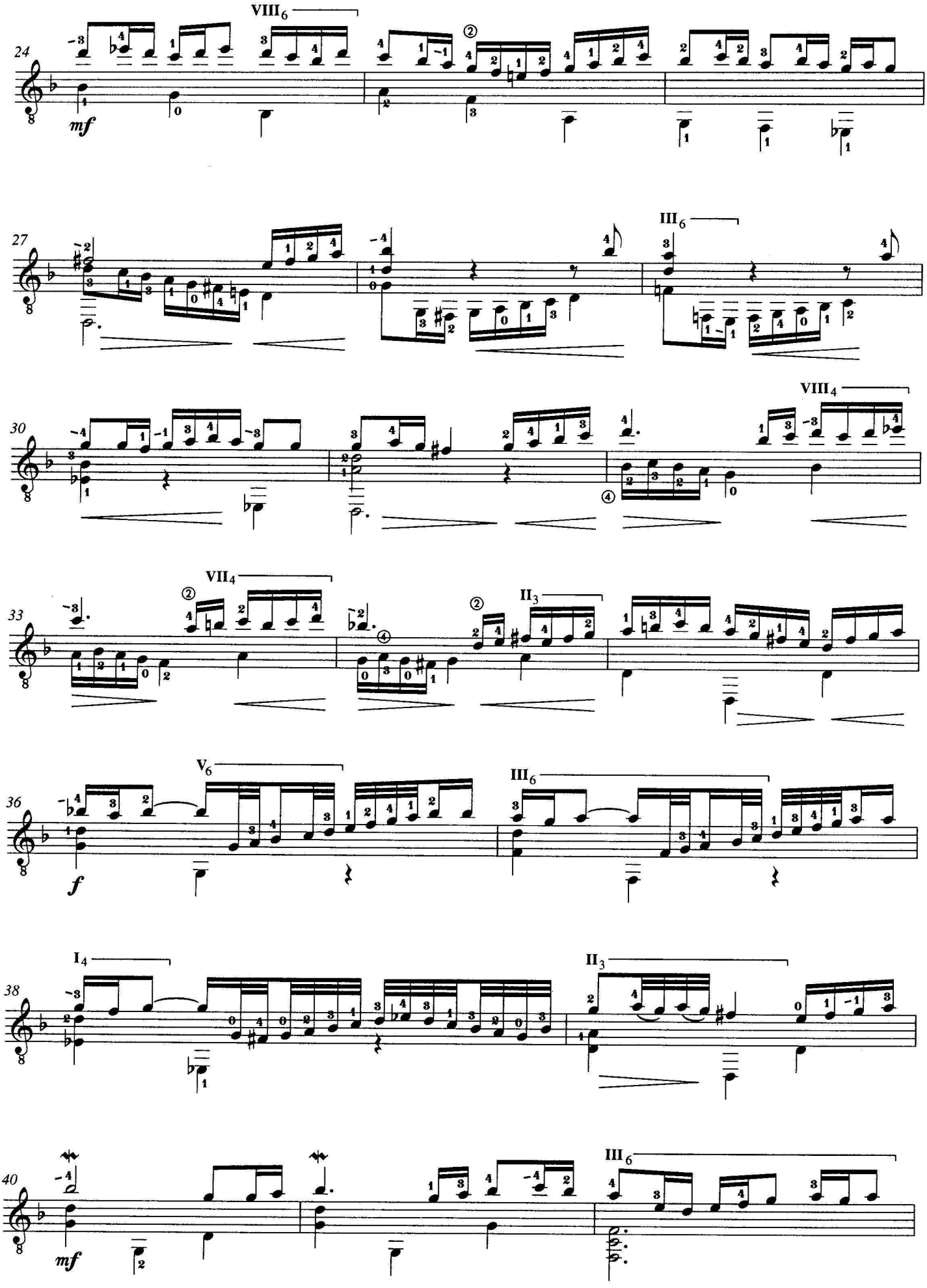
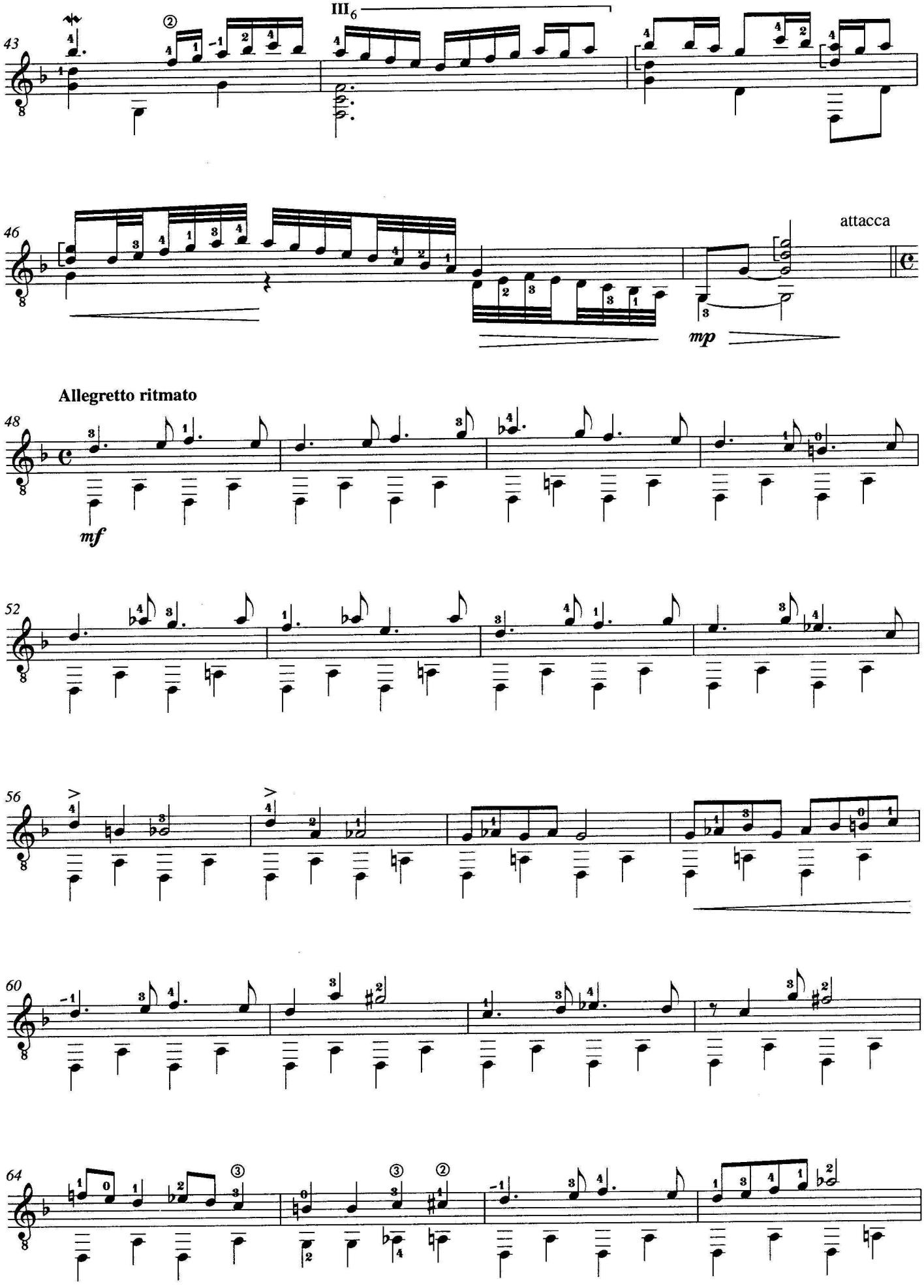
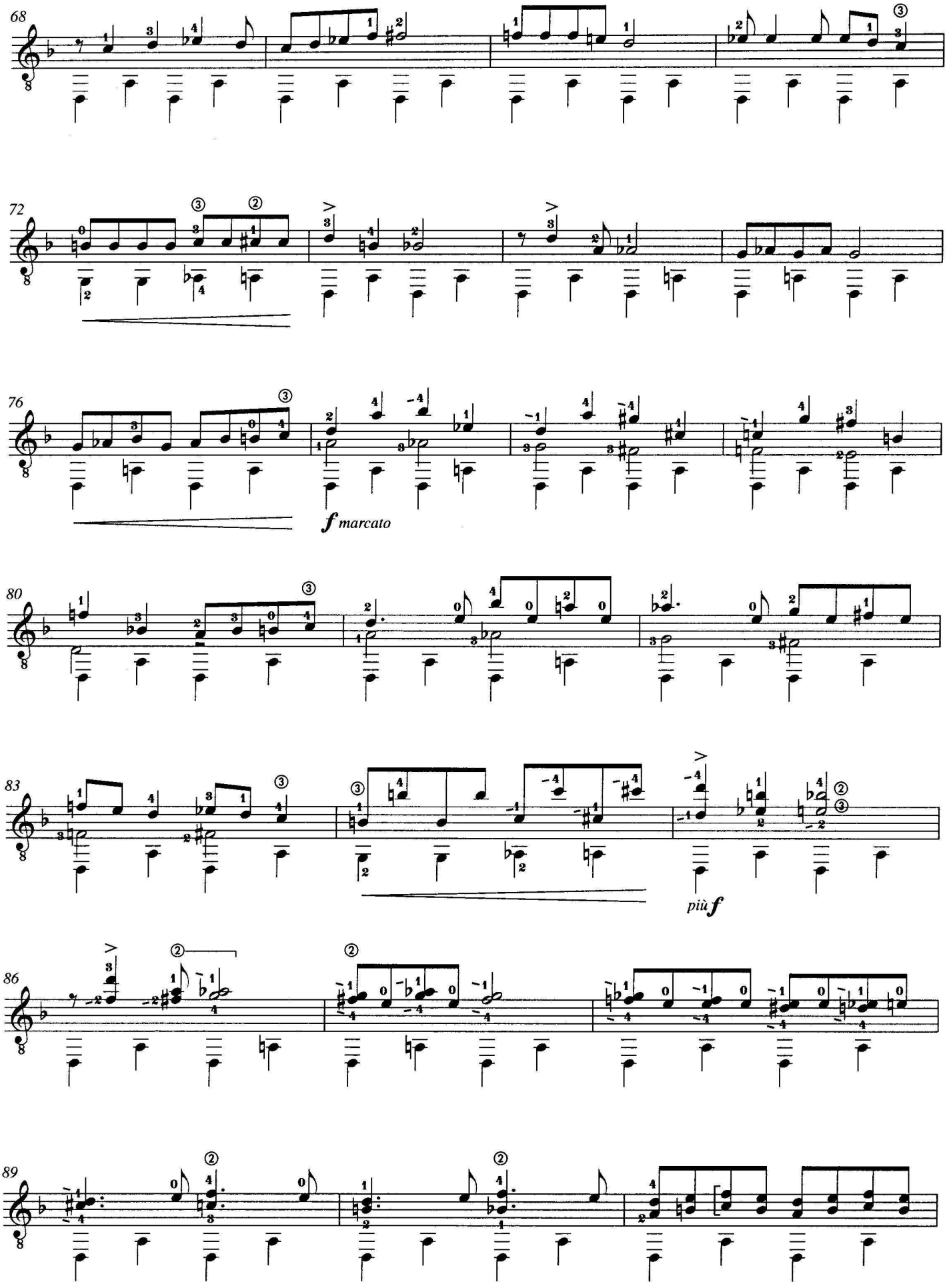
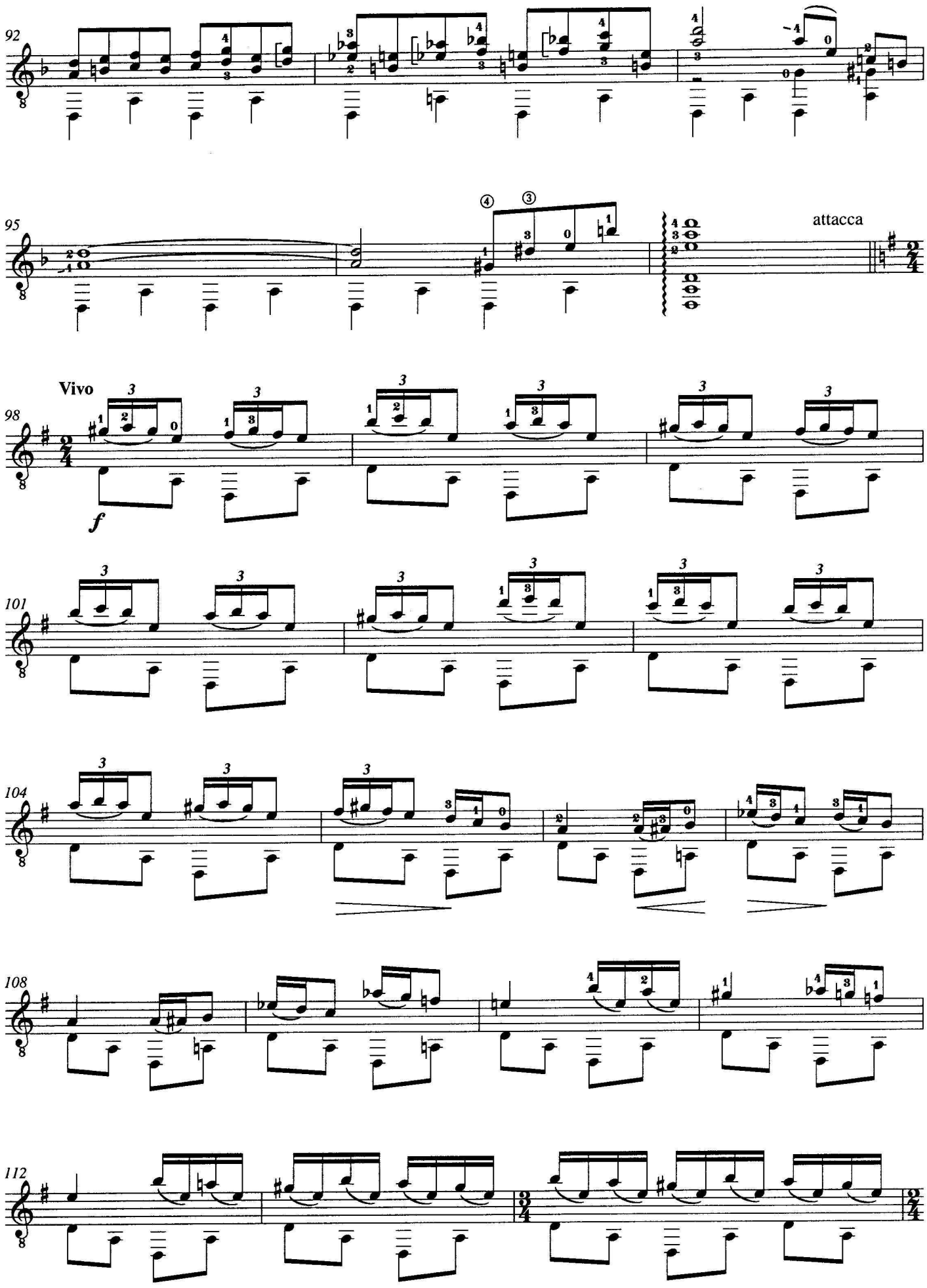
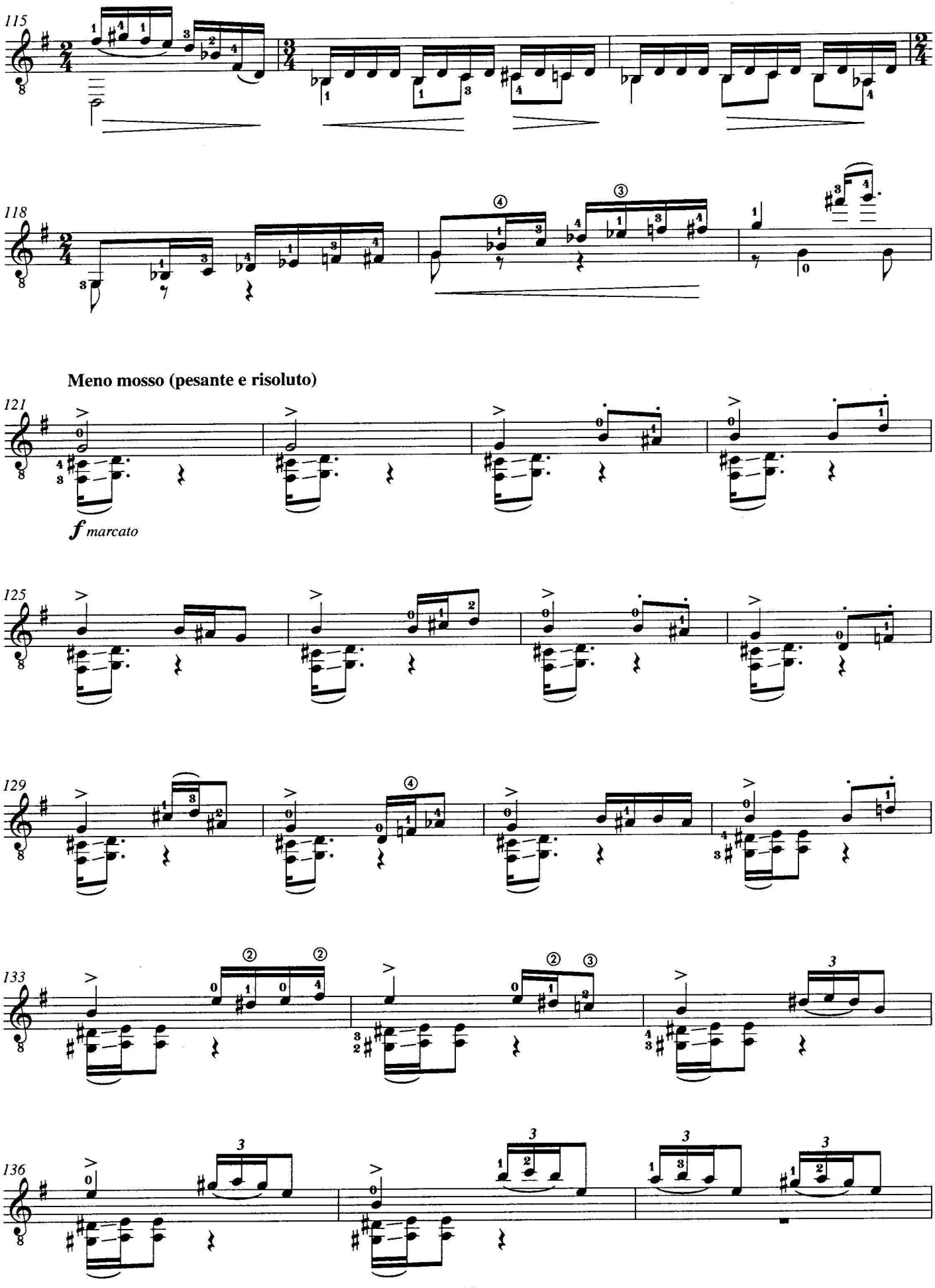
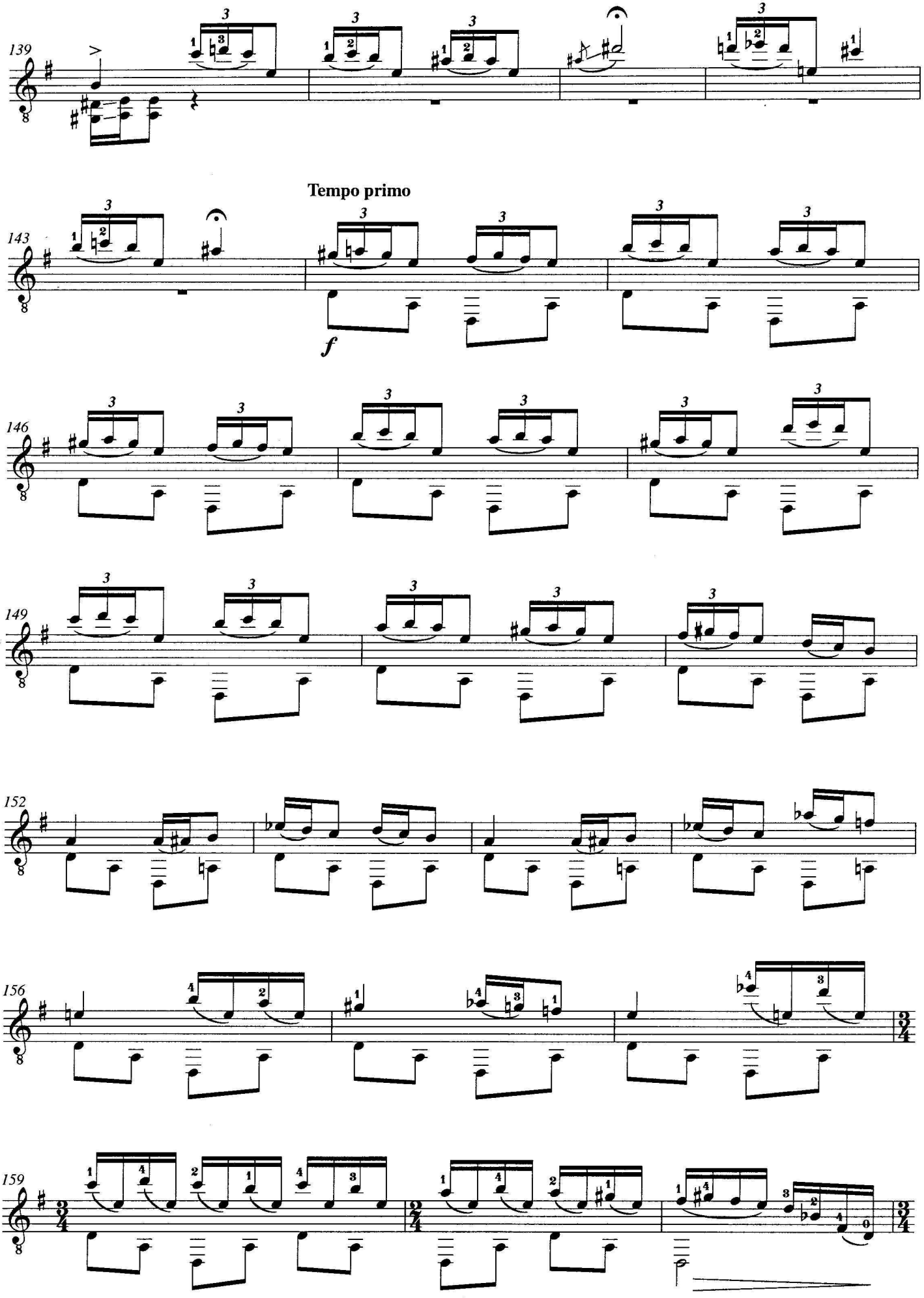

24
VIII6
mf
27
III6
30
VIII4
33
VII4
II3
36
V6
III6
f
38
I4
II3
40
III6
mf

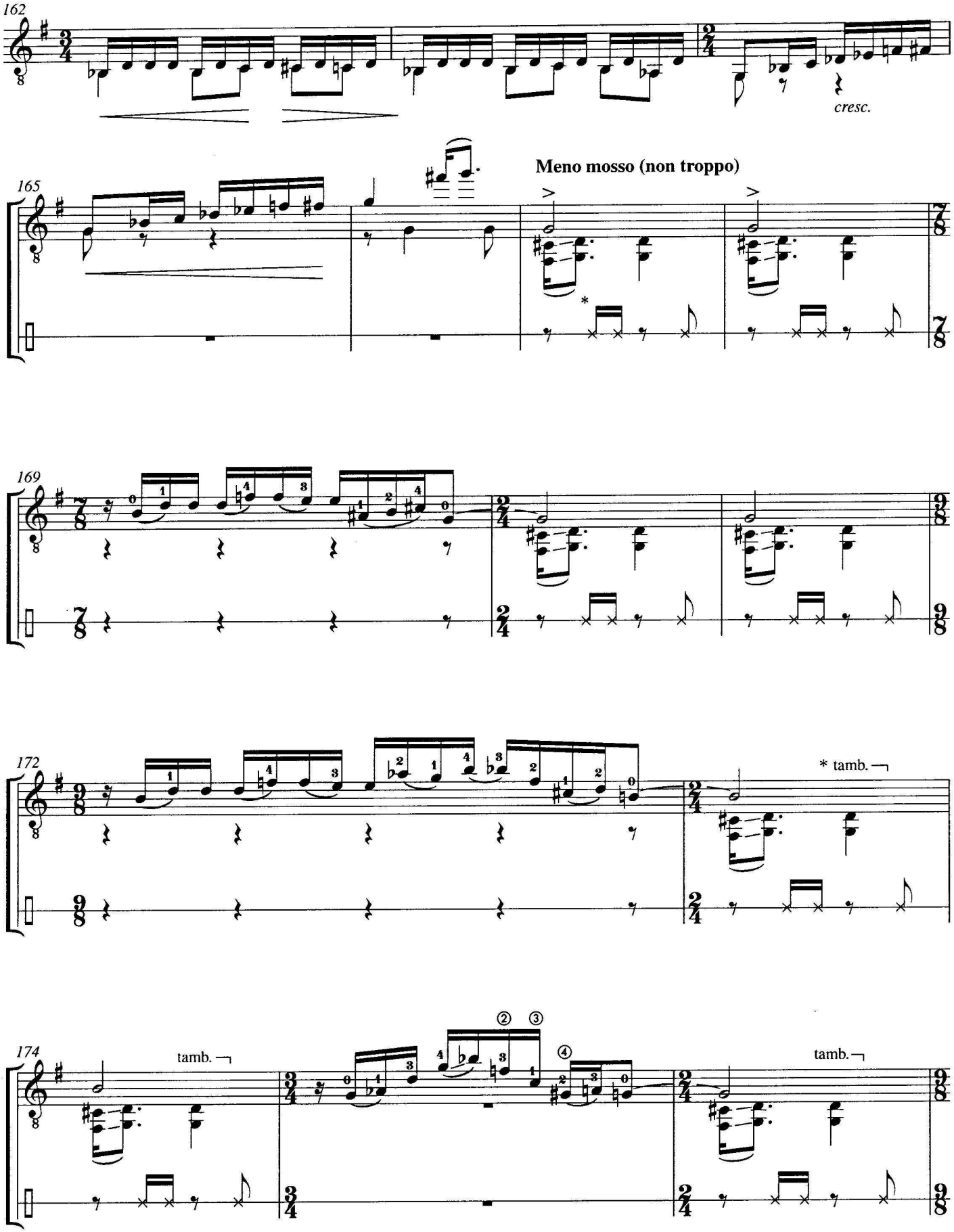

III6
attacca
mp
Allegretto ritmato
mf


68
72
76
f marcato
80
83
più f
86
89

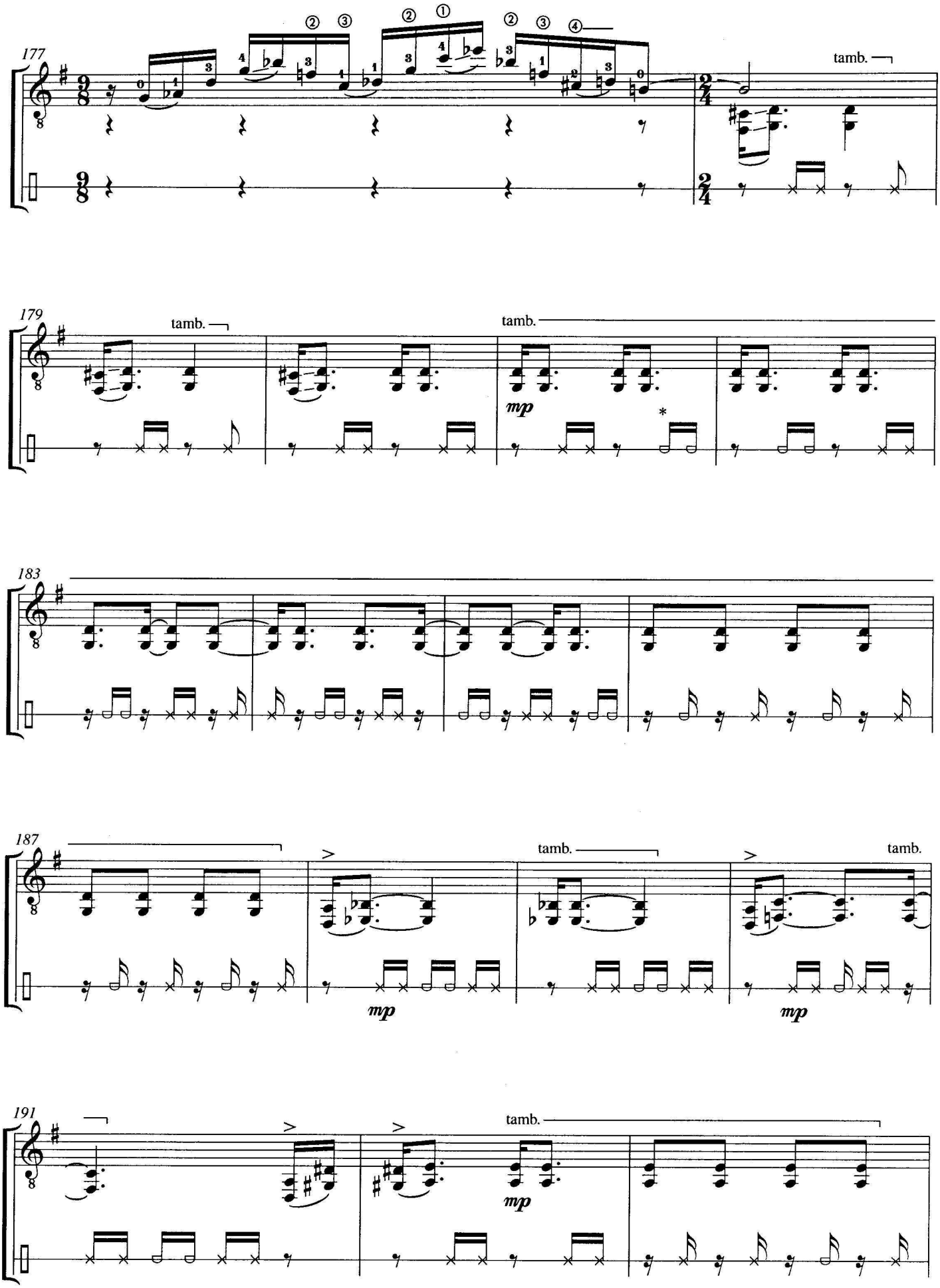

92
95
attacca
Vivo
98
f
101
104
108
112


115
118
Meno mosso (pesante e risoluto)
121
f marcato
125
129
133
136

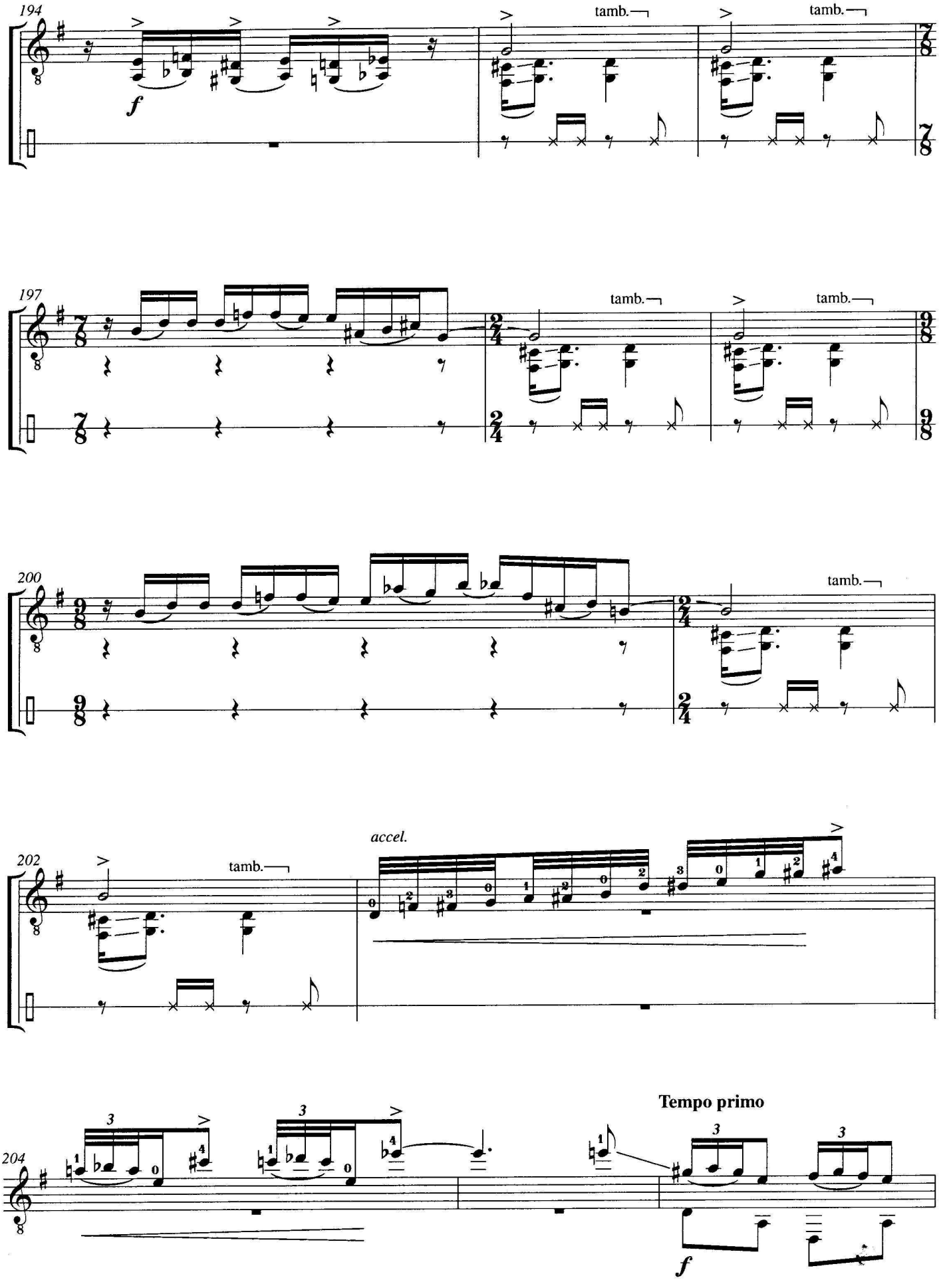

139
143
Tempo primo
f
146
149
152
156
159

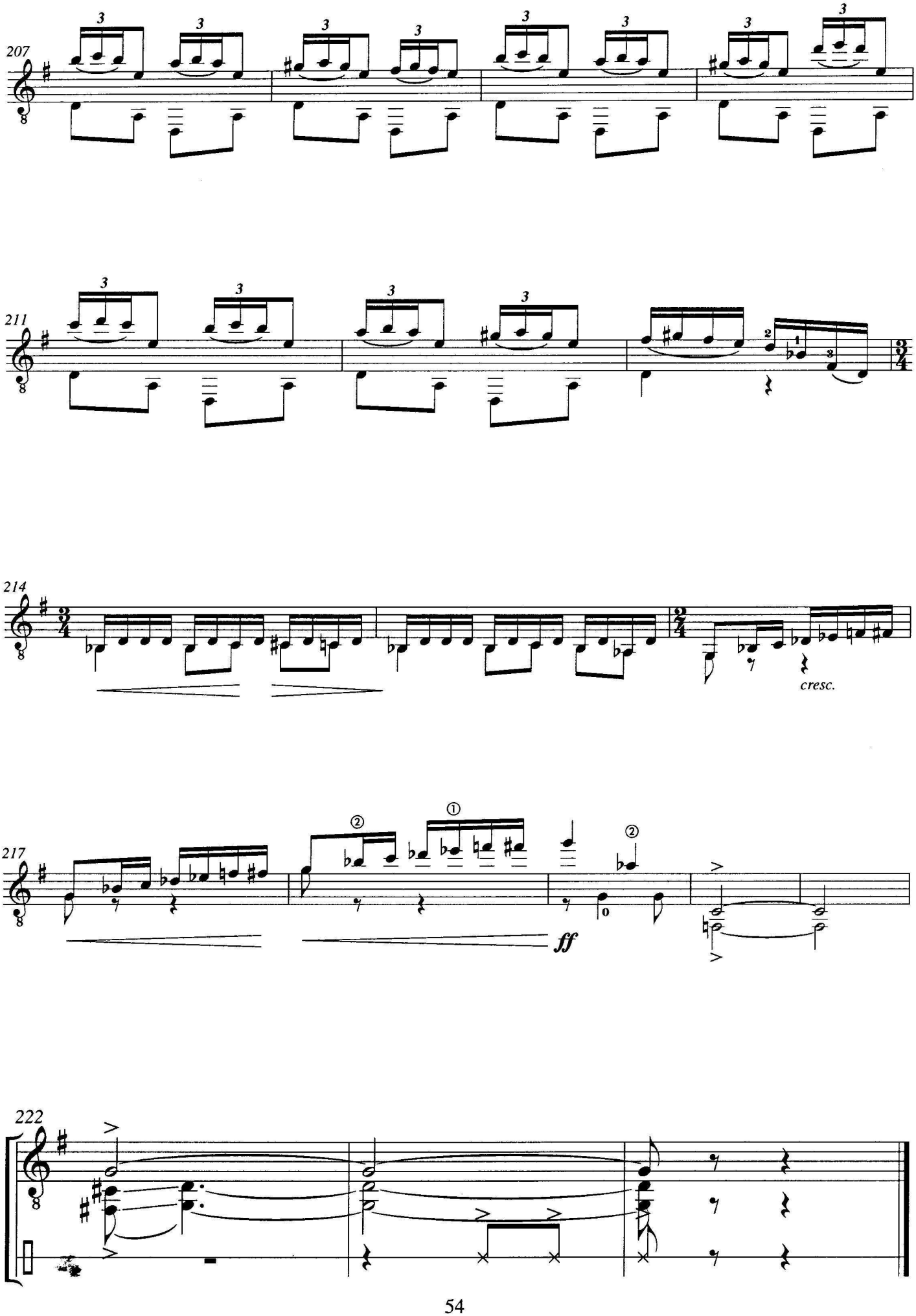


m. 167: Tap the upper part of the bridge with the side of the thumb.
m. 173: Tambora effect. Strike the strings with the thumb near the bridge.



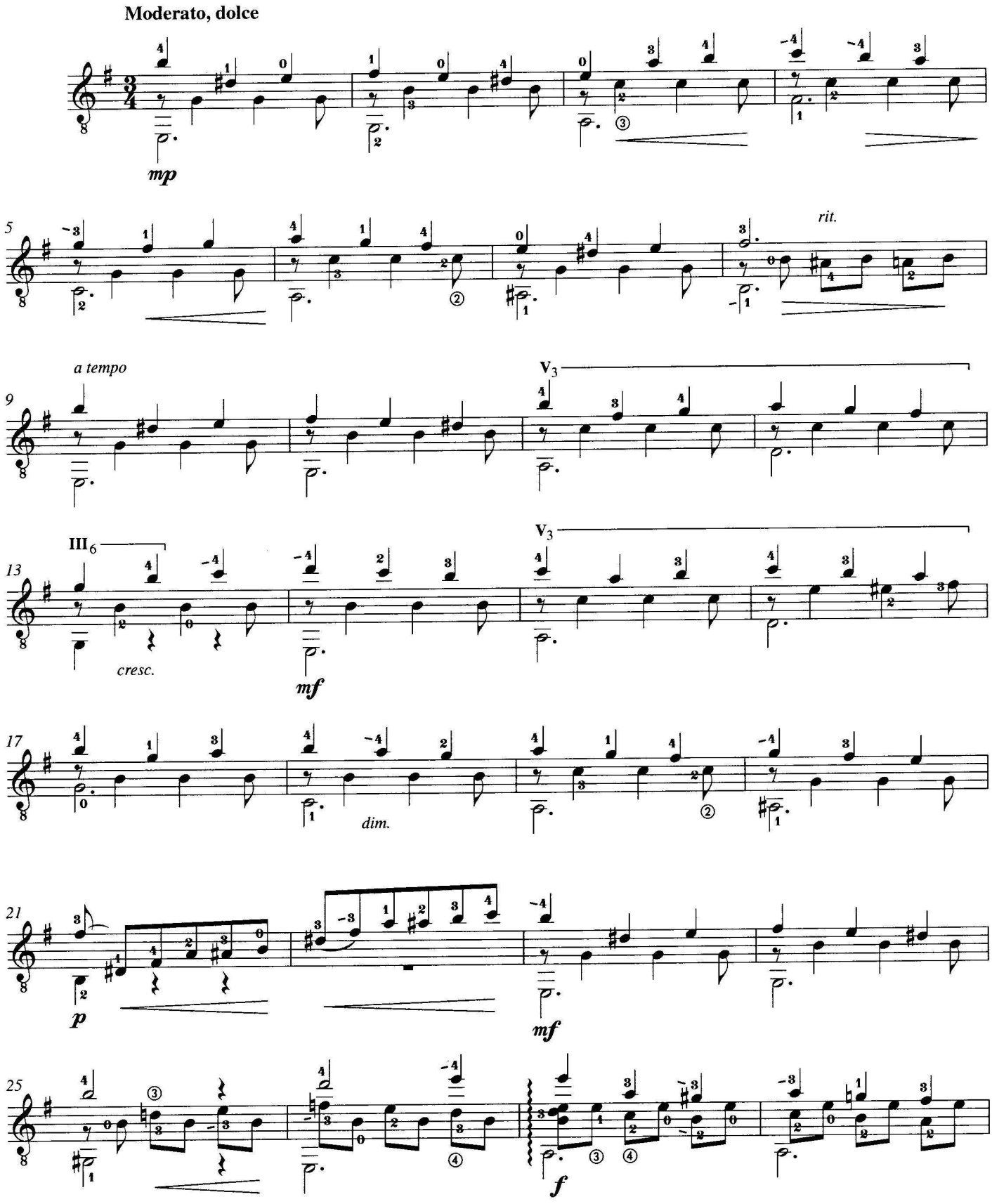
m. 181: Strike the lower part of the bridge with the nail of the index finger.


194
f
tamb.
tamb.
197
tamb.
tamb.
200
tamb.
202
tamb.
accel.
204
Tempo primo
f


207
211
214
cresc.
217
ff
222

Romance

Nikita Koshkin



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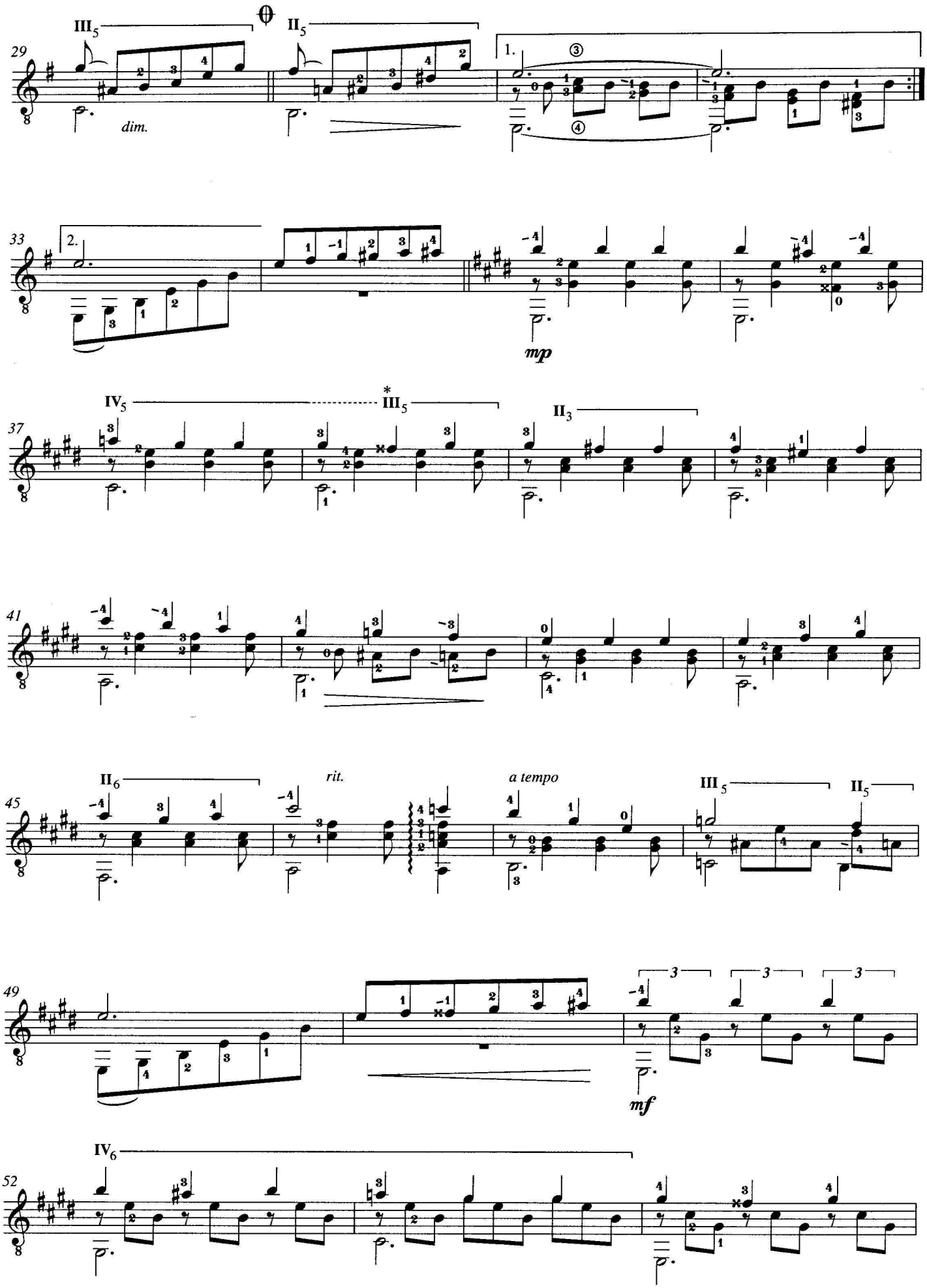
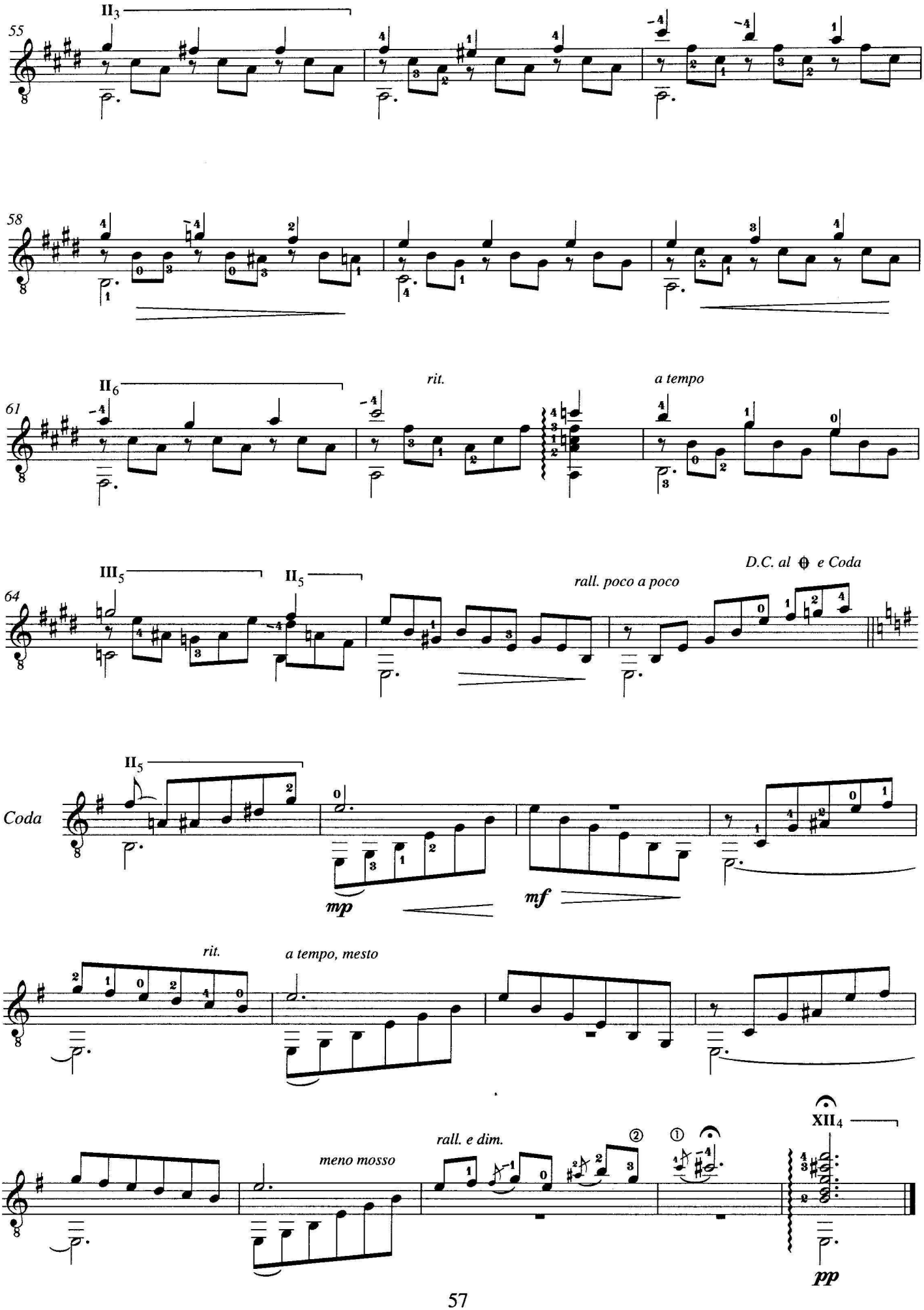


m. 38: Cross-fret barre.

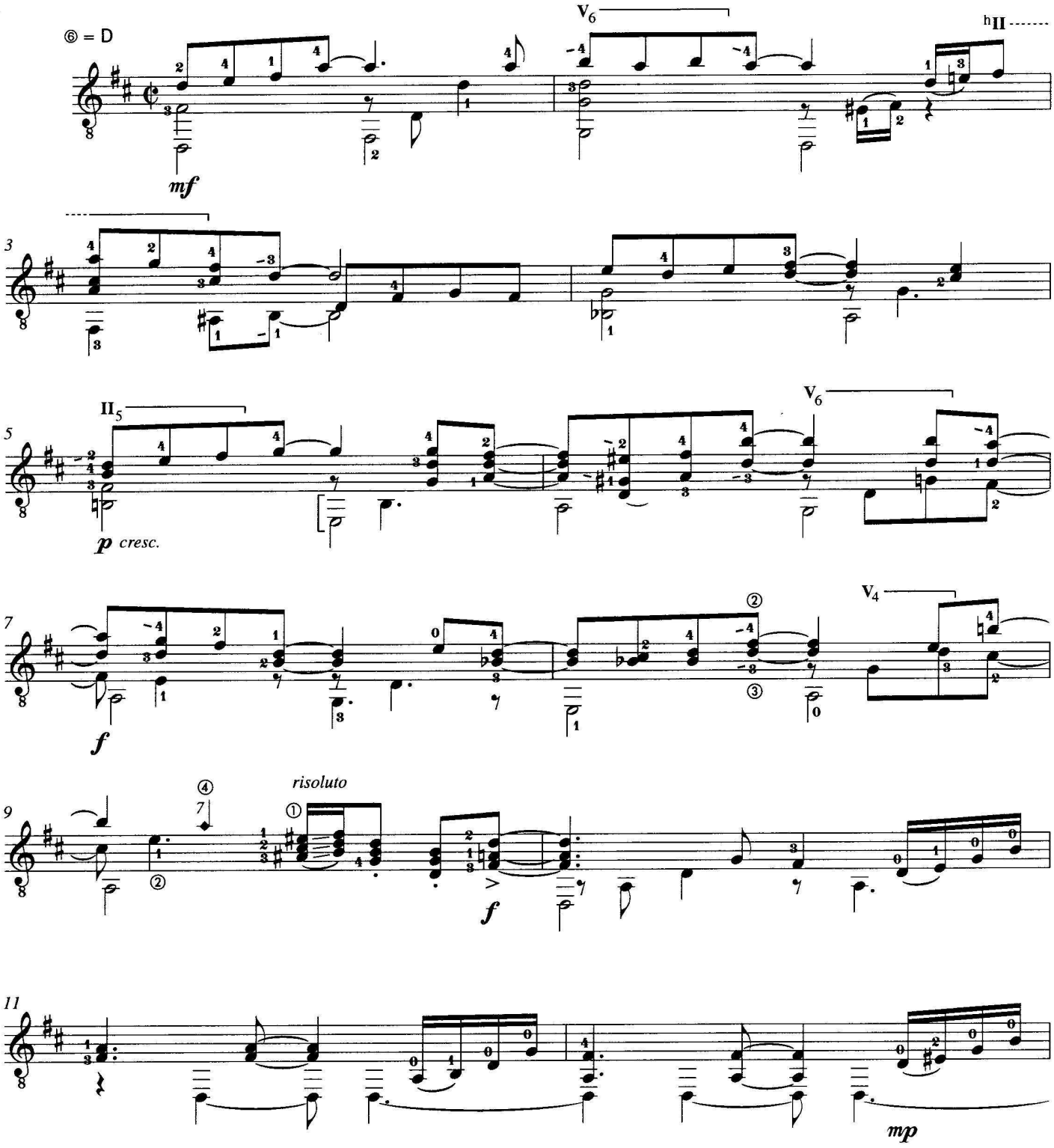

II3
55
58
II6
61
rit.
a tempo
III5
II5
64
rall. poco a poco
D.C. al ⊕ e Coda
II5
Coda
mp
mf
rit.
a tempo, mesto
rall. e dim.
meno mosso
XII4
pp

The Ballads

Suite for Solo Guitar

I - ALLEGRETTO

Nikita Koshkin



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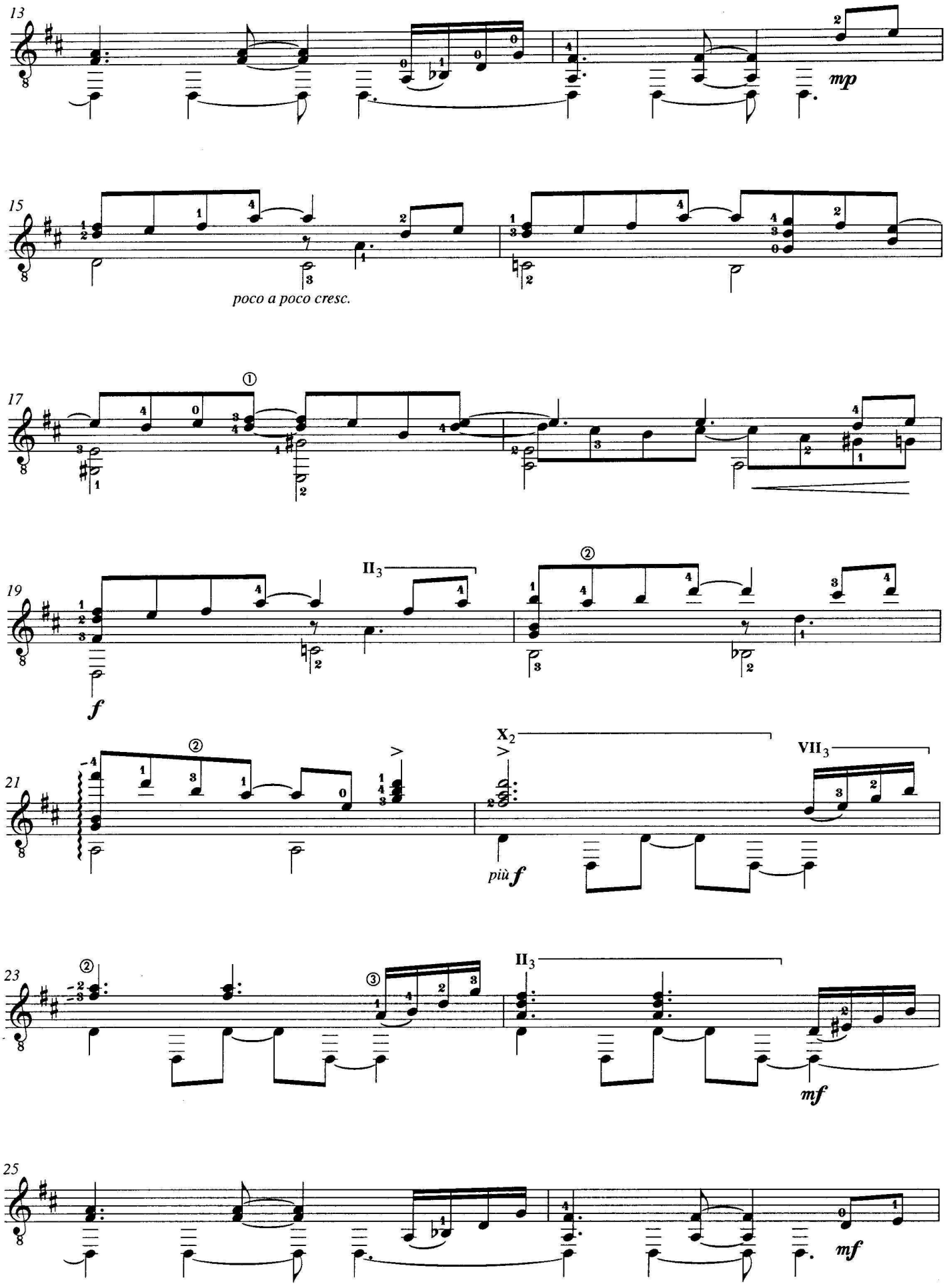
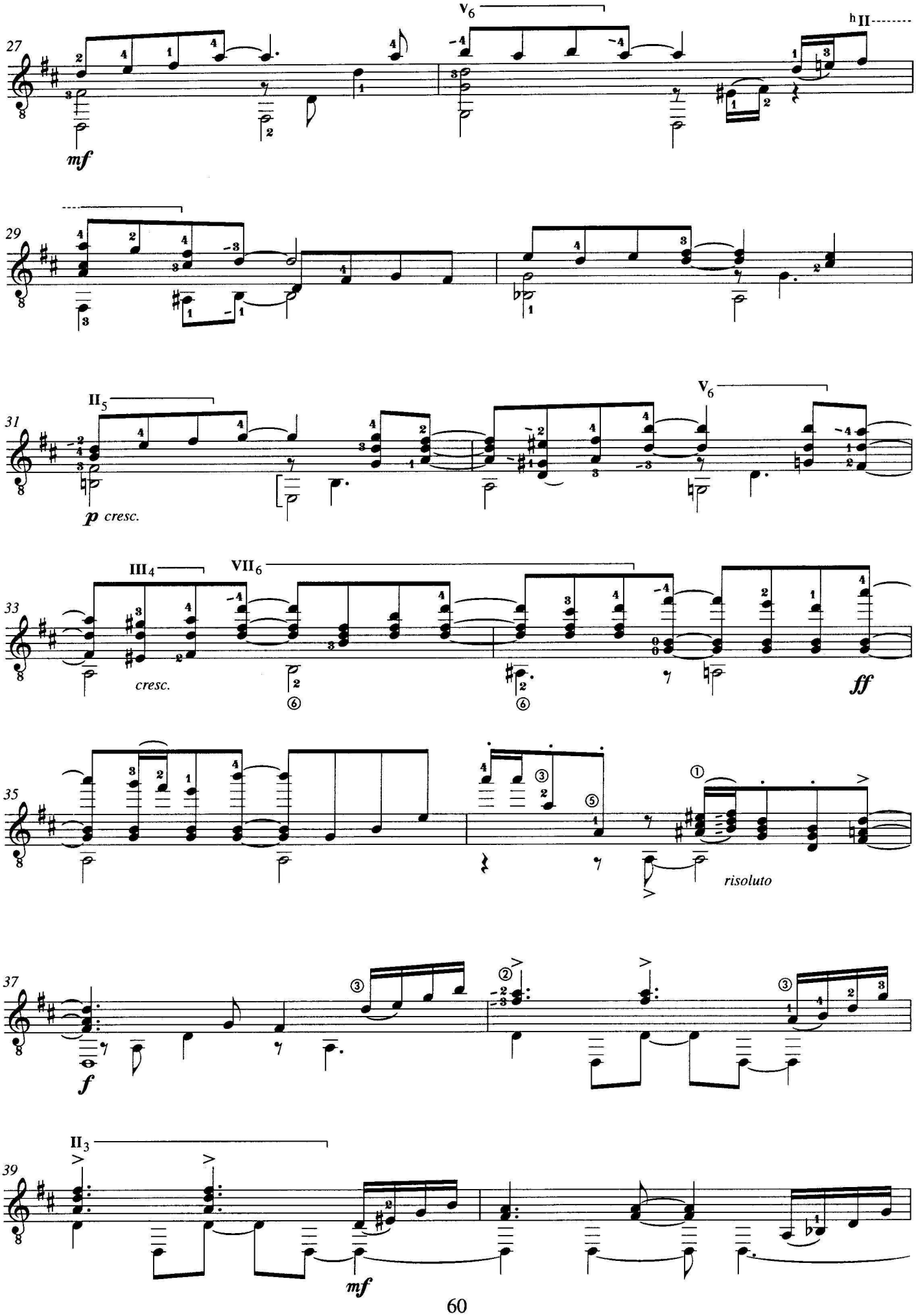
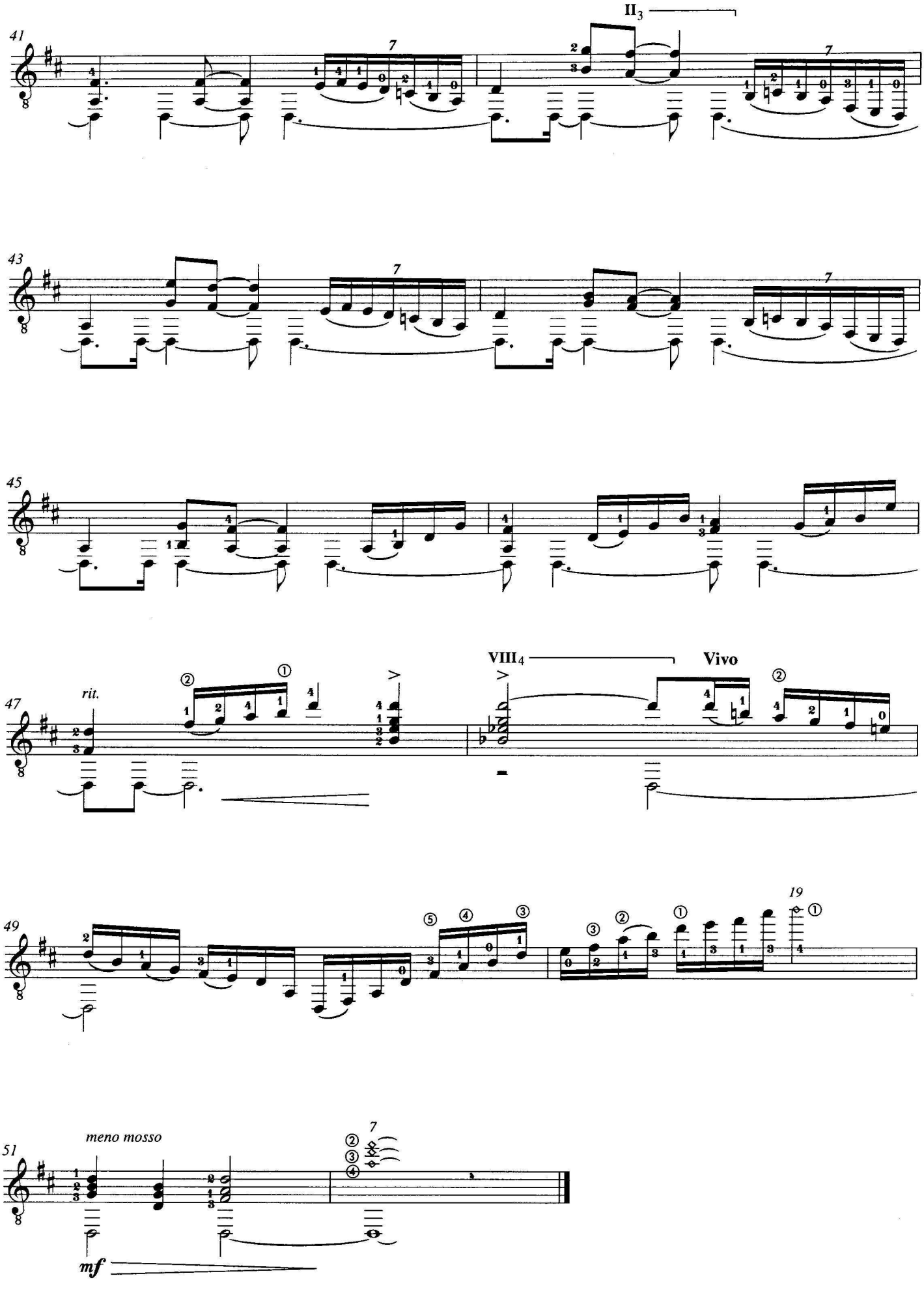
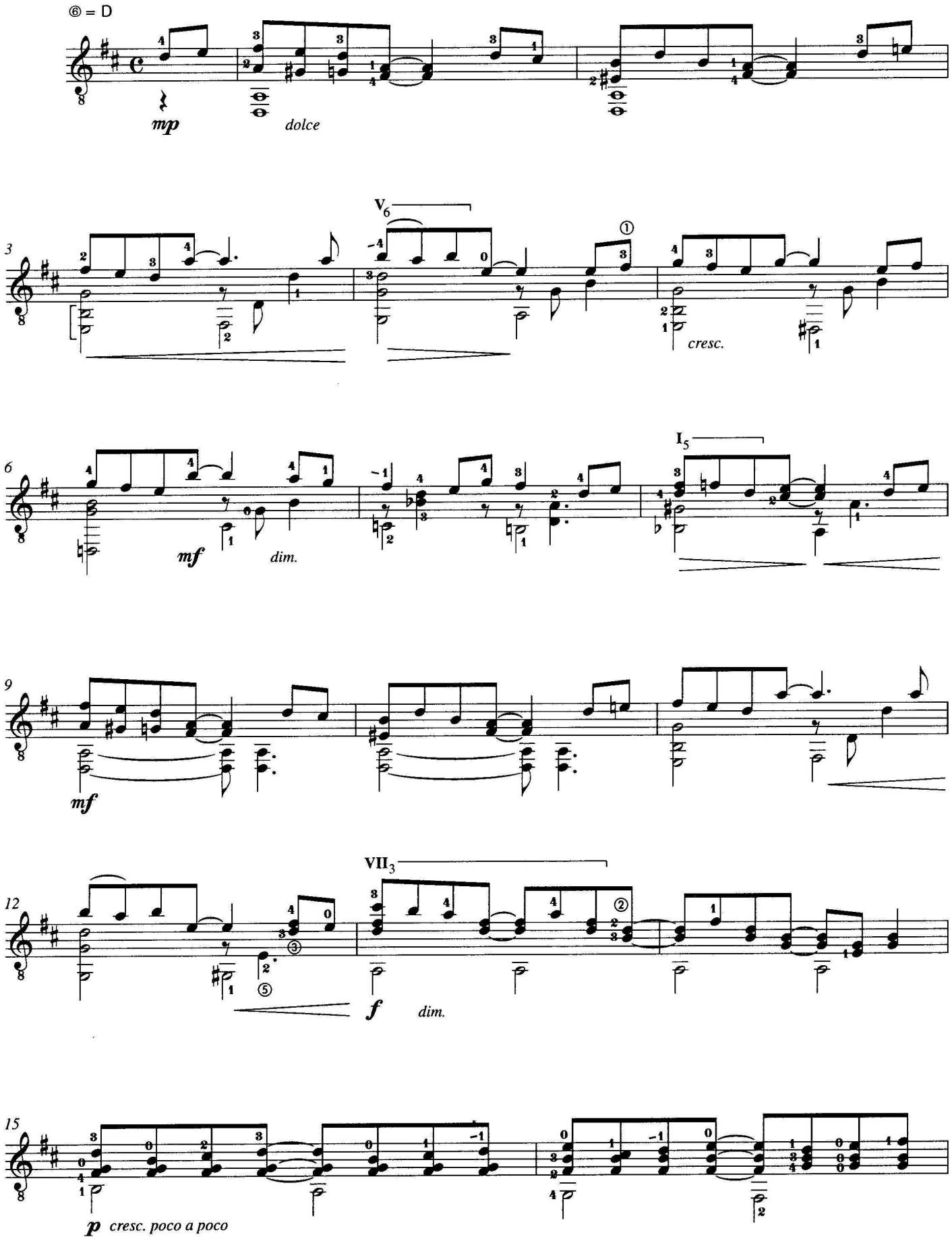
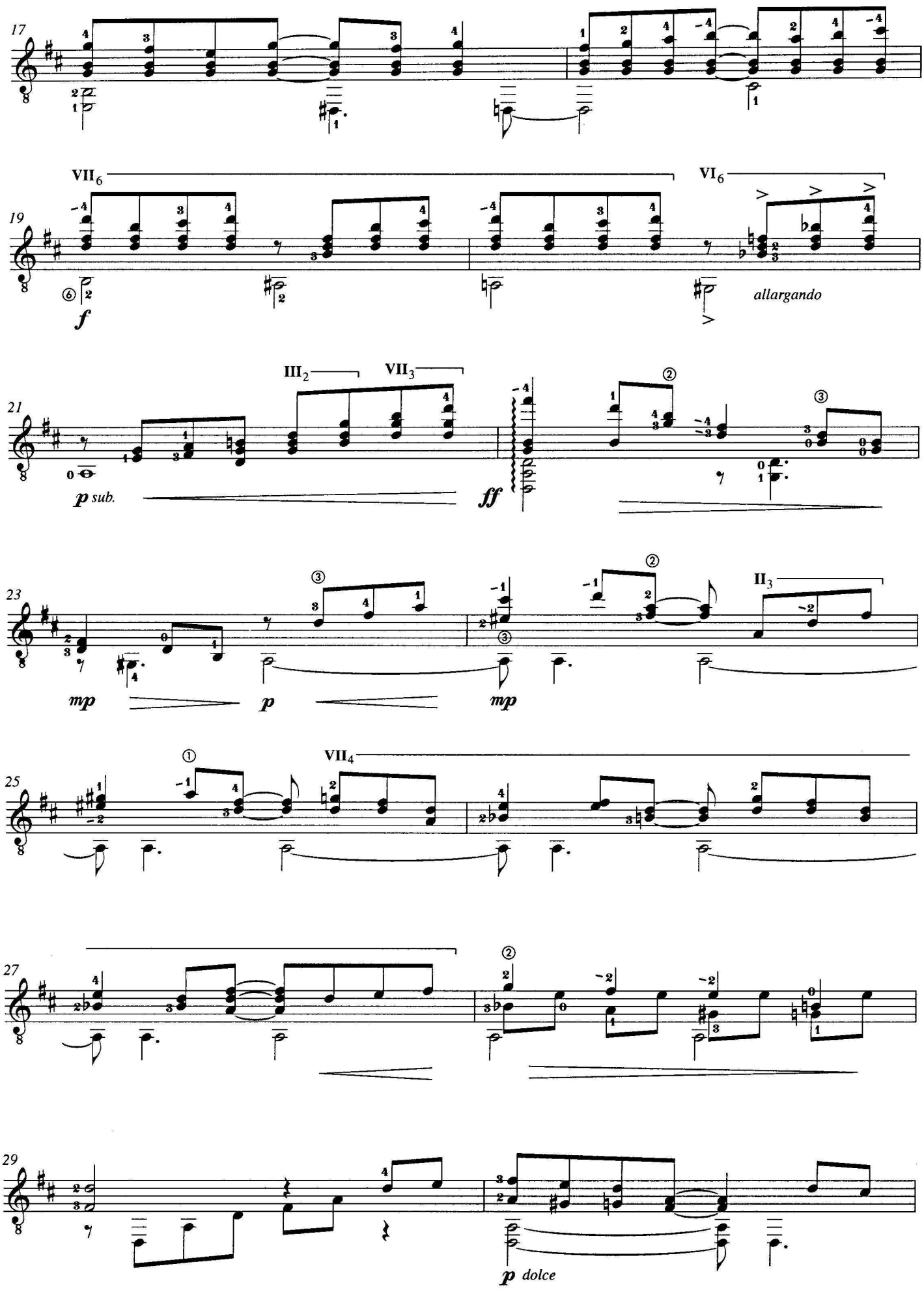

13
mp
15
poco a poco cresc.
17
①
19
II3
②
f
21
②
X2
VII3
più f
23
②
③
II3
mf
25
mf

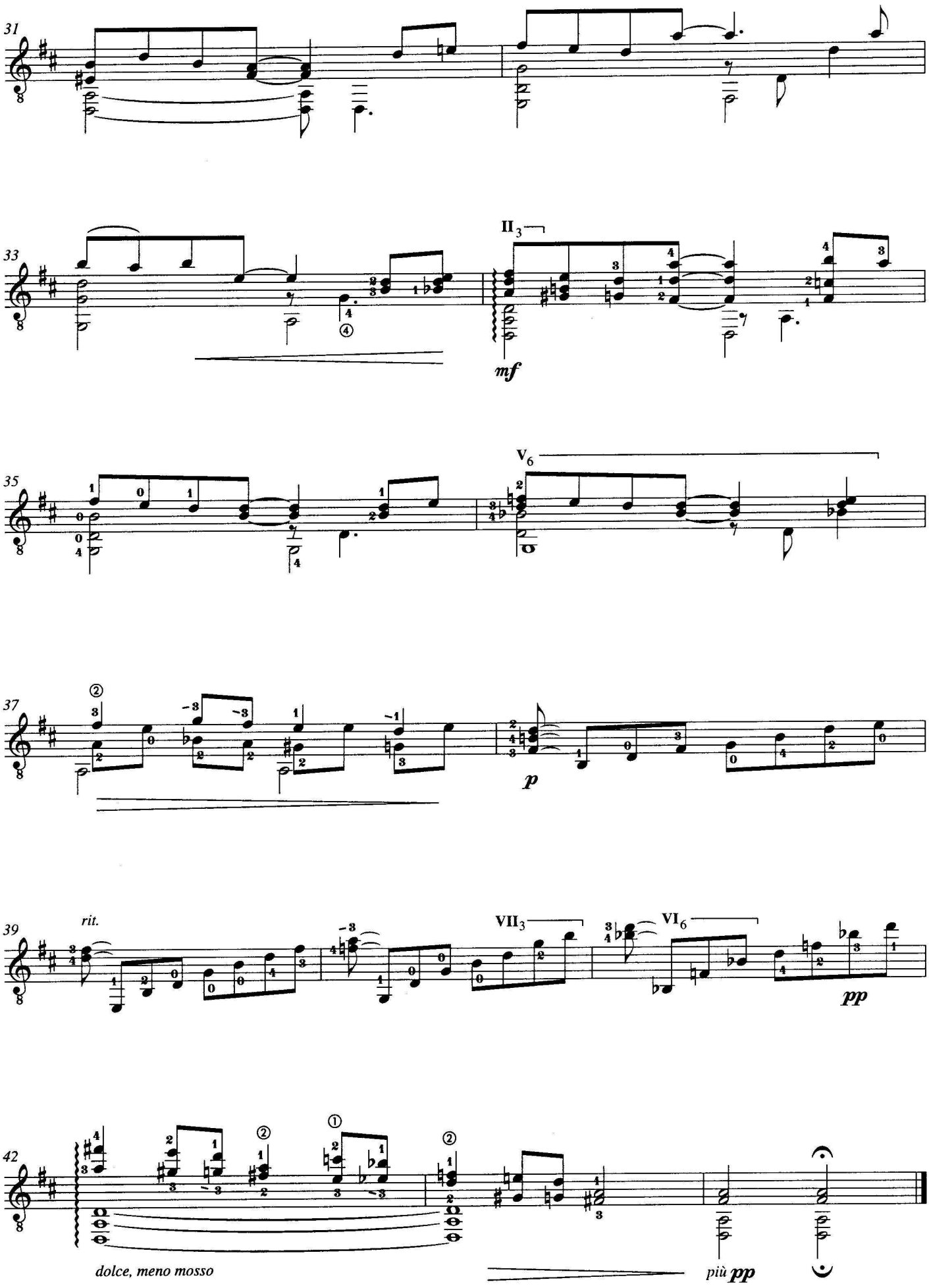

27
V6
hII
mf
29
31
II5
V6
p cresc.
33
III4
VII6
cresc.
ff
35
risoluto
37
f
39
II3
mf


41
II3
7
43
45
47
rit.
VIII4
Vivo
49
19
51
meno mosso
mf

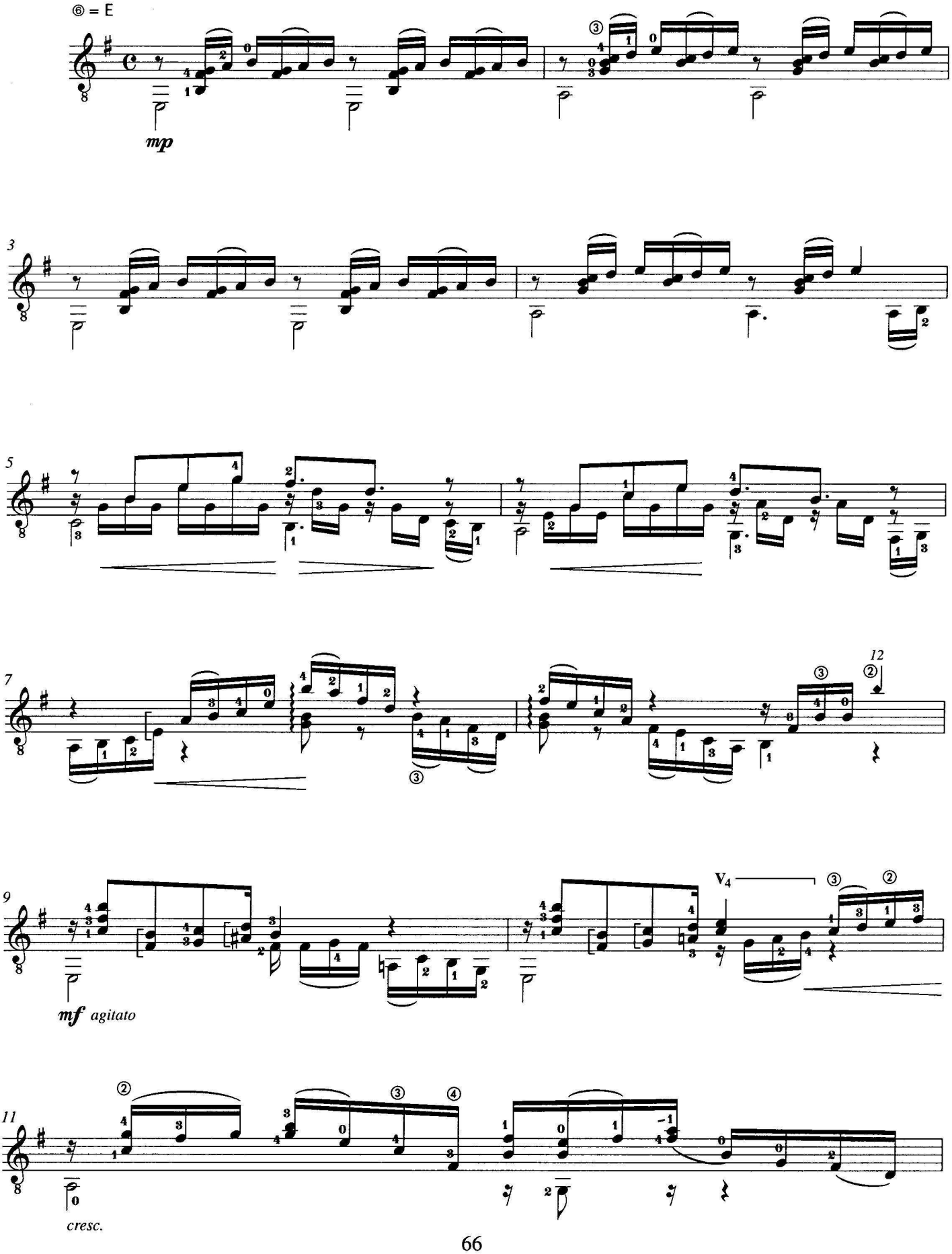
II - MODERATO

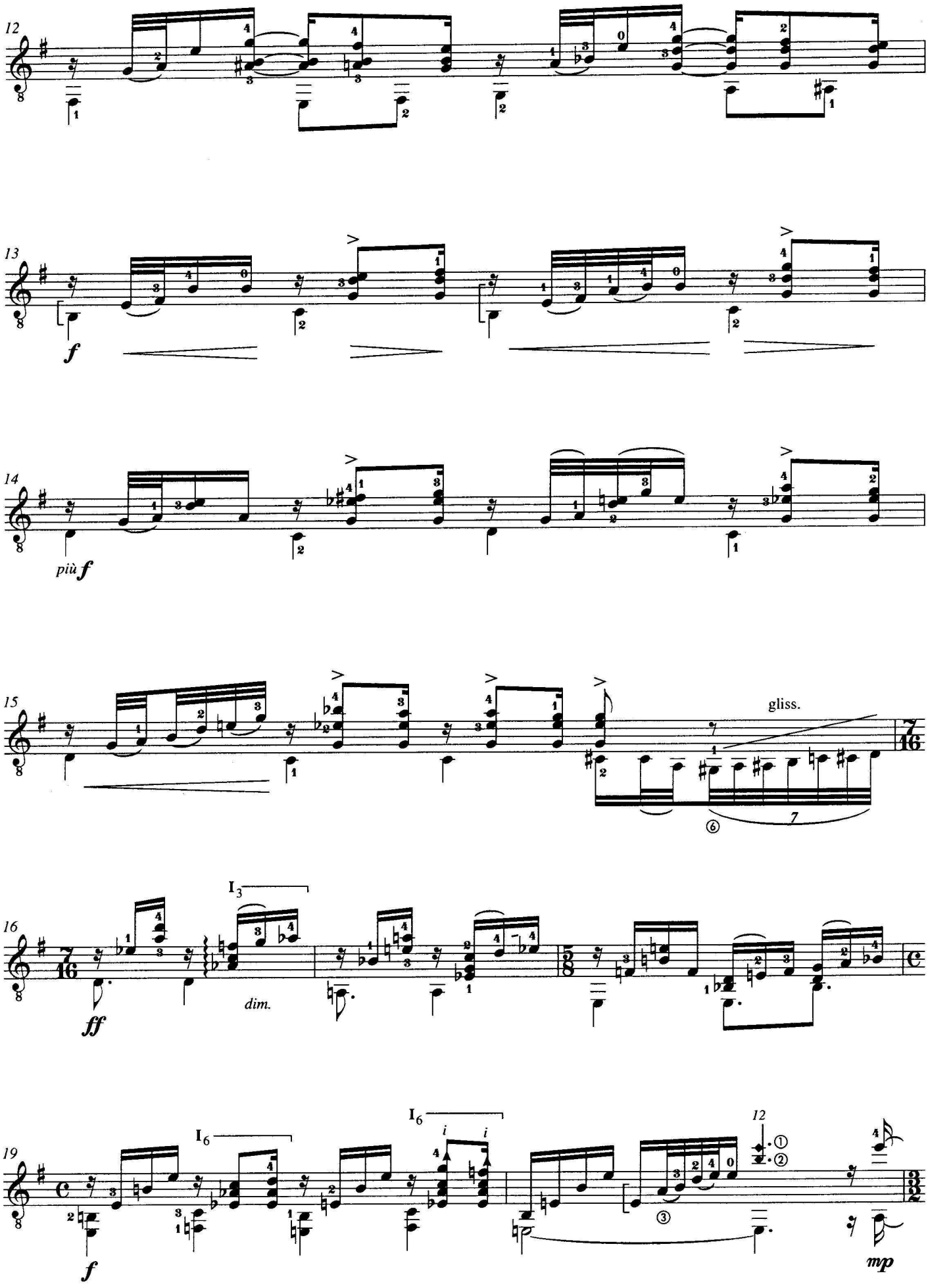


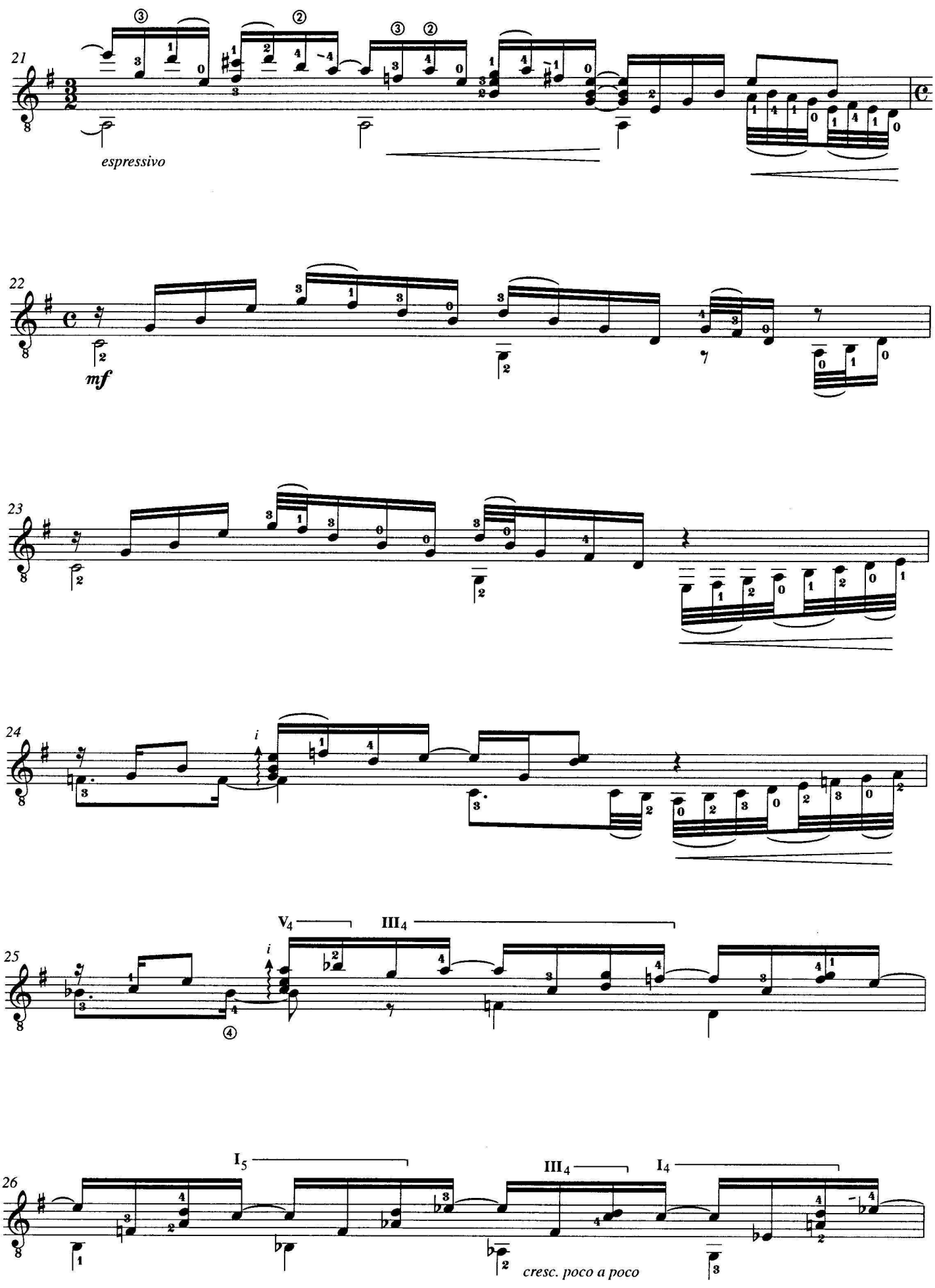

17
19
VII6
VI6
f
allargando
21
III2
VII3
p sub.
ff
23
mp
p
mp
II3
25
VII4
27
29
p dolce

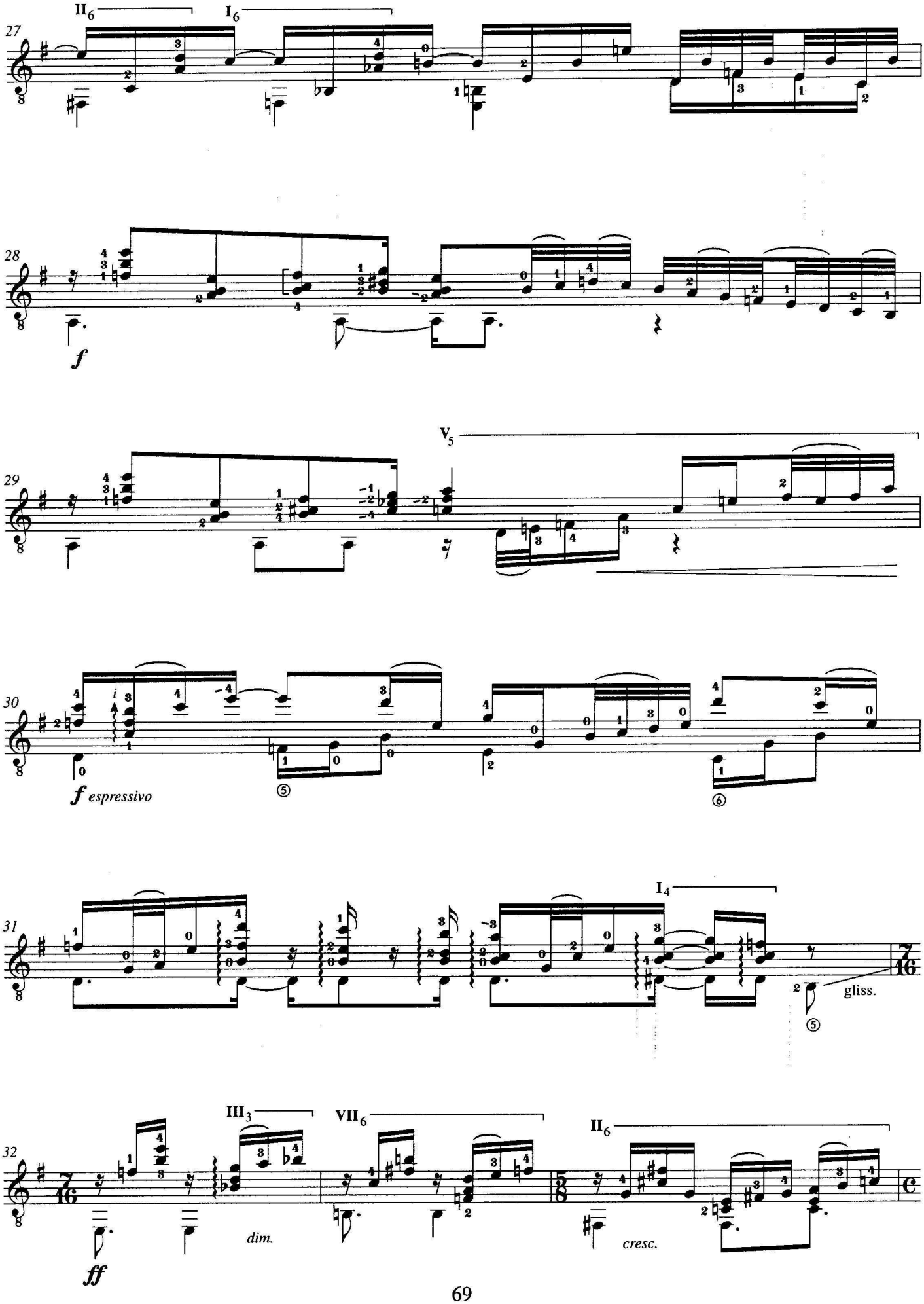

31
33
II3
mf
35
V6
37
p
39
rit.
VII3
VI6
pp
42
dolce, meno mosso
più pp

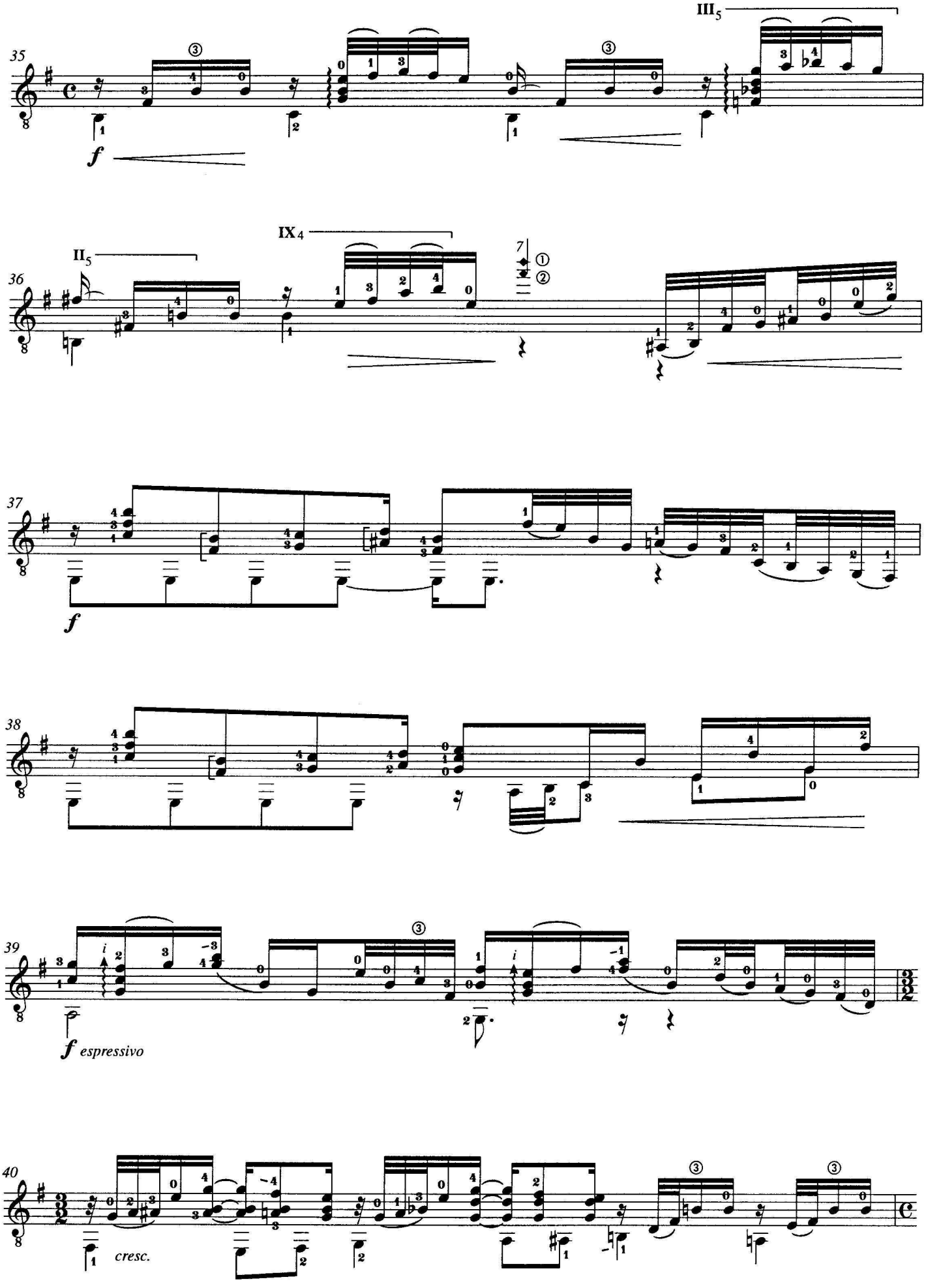
III - CON MOTO

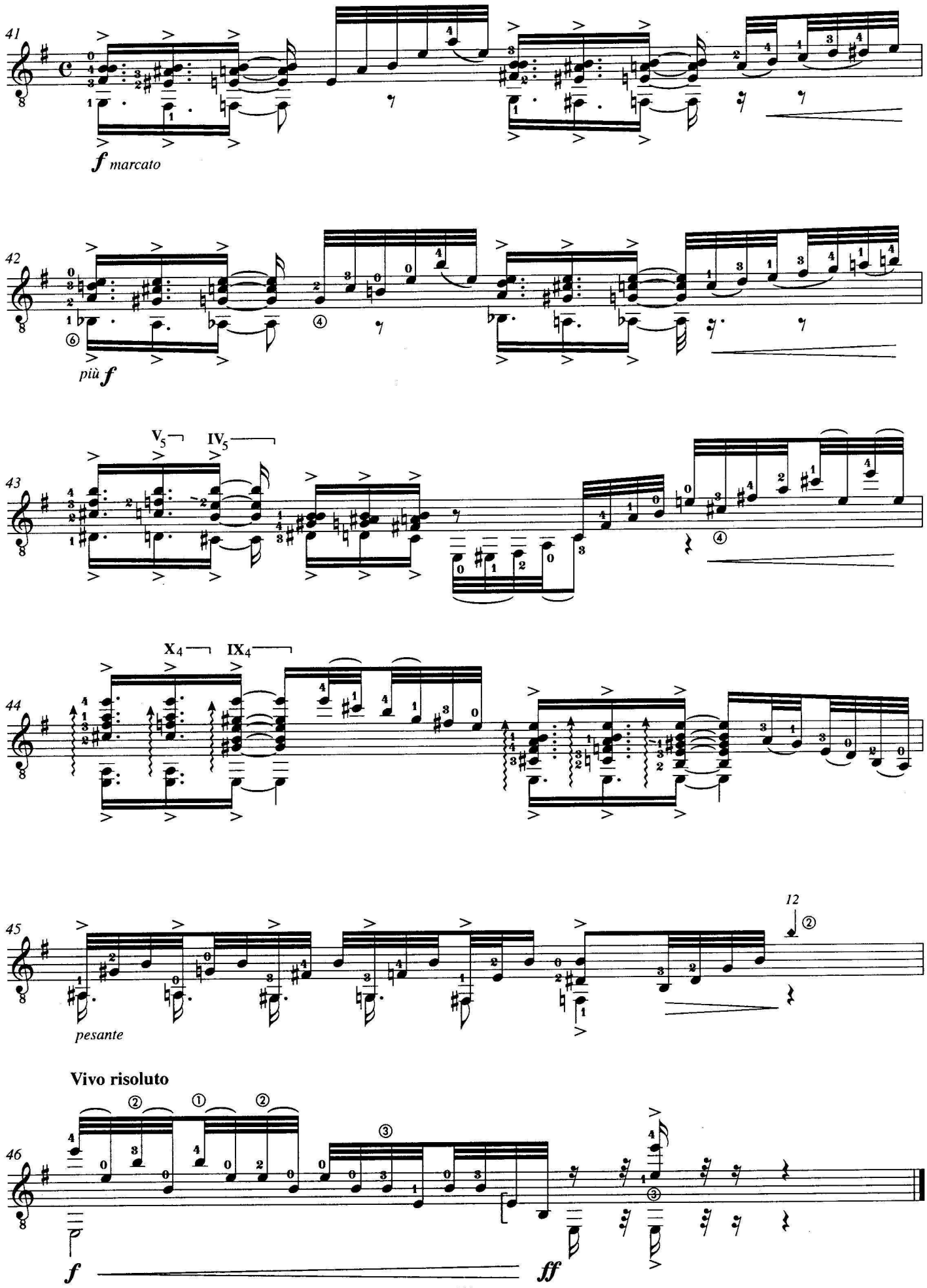



12
13
f
14
più f
15
gliss.
16
ff
dim.
I3
19
I6
I6
mp

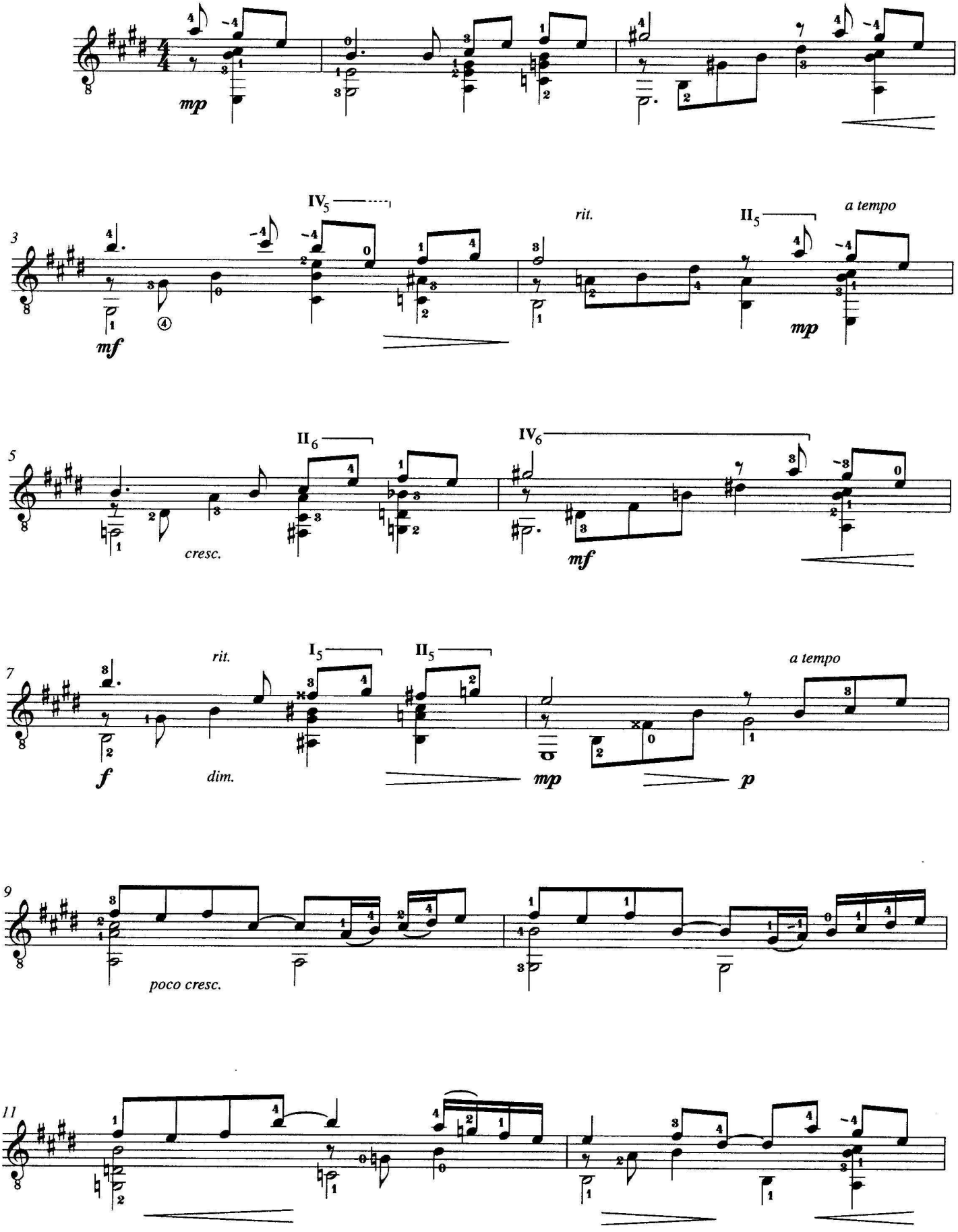

21
espressivo
22
mf
23
24
i
25
V4
III4
i
④
26
I5
III4
I4
cresc. poco a poco

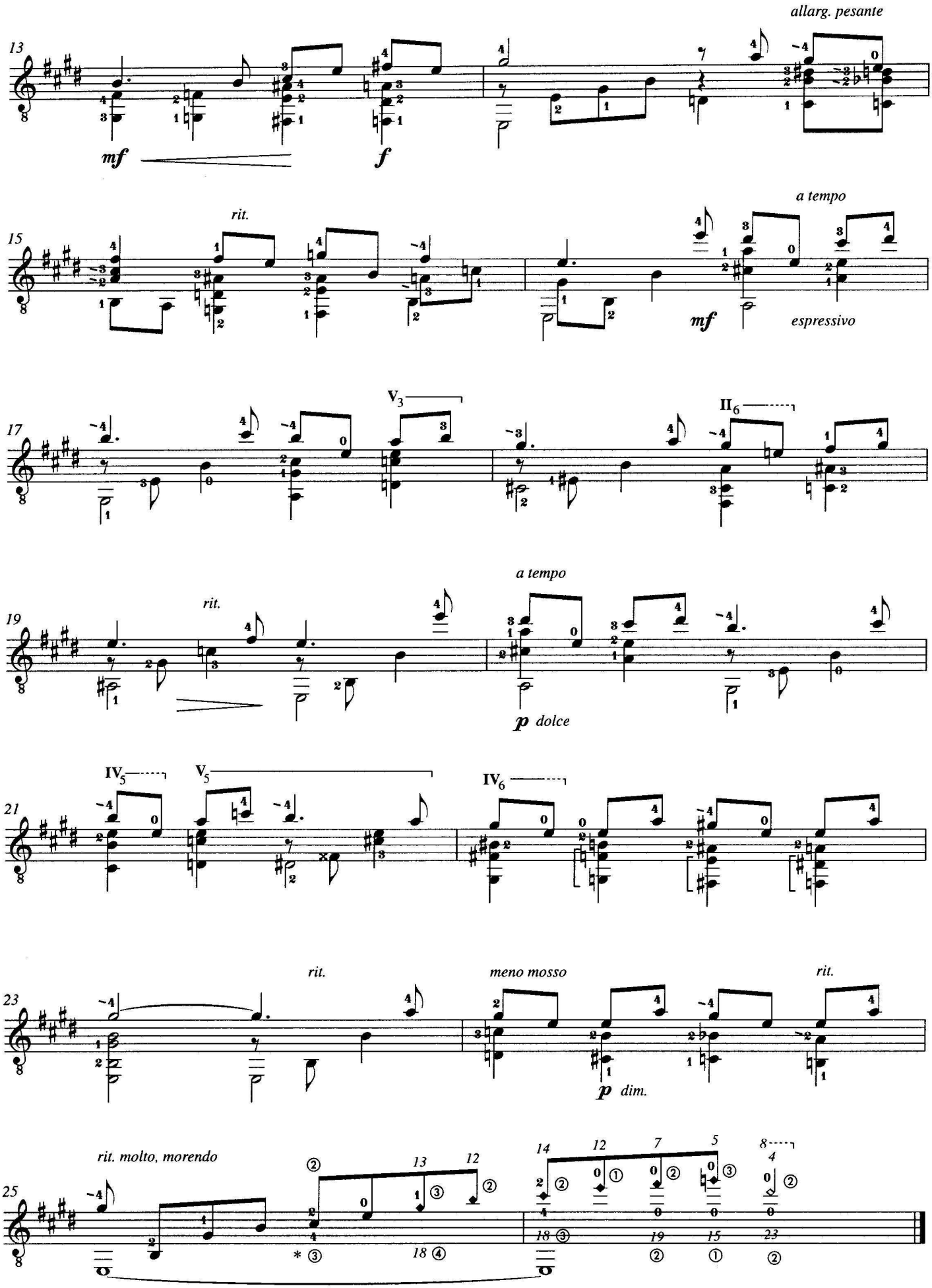

II6
I6
27
28
f
V5
29
30
i
f espressivo
I4
31
gliss.
III3
VII6
II6
32
dim.
cresc.
ff


35
III5
f
36
II5
IX4
7
37
f
38
39
f espressivo
40
cresc.


41
f marcato
42
più f
43
V5
IV5
44
X4
IX4
45
12
pesante
Vivo risoluto
46
f
ff

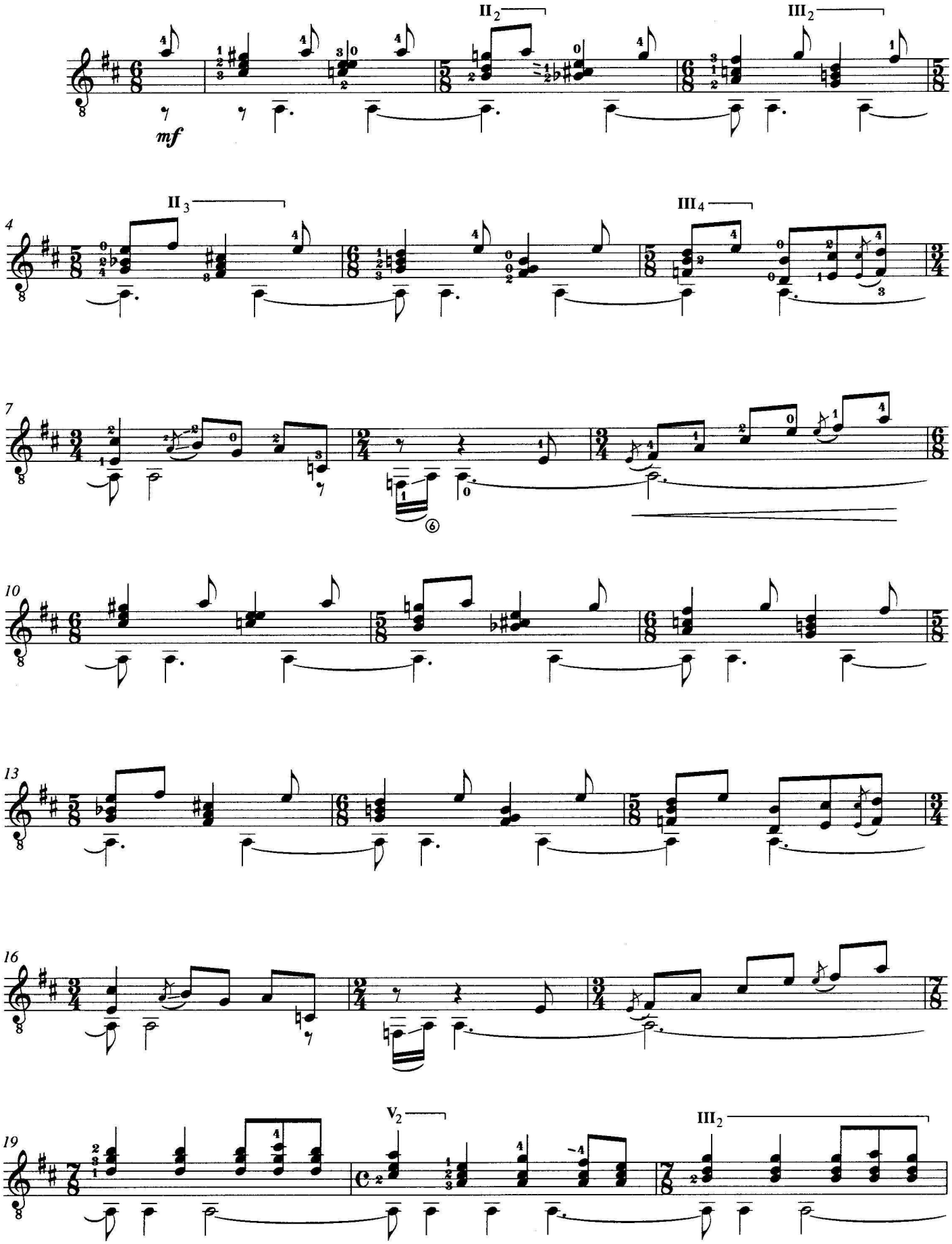
IV - ADAGIO MOLTO

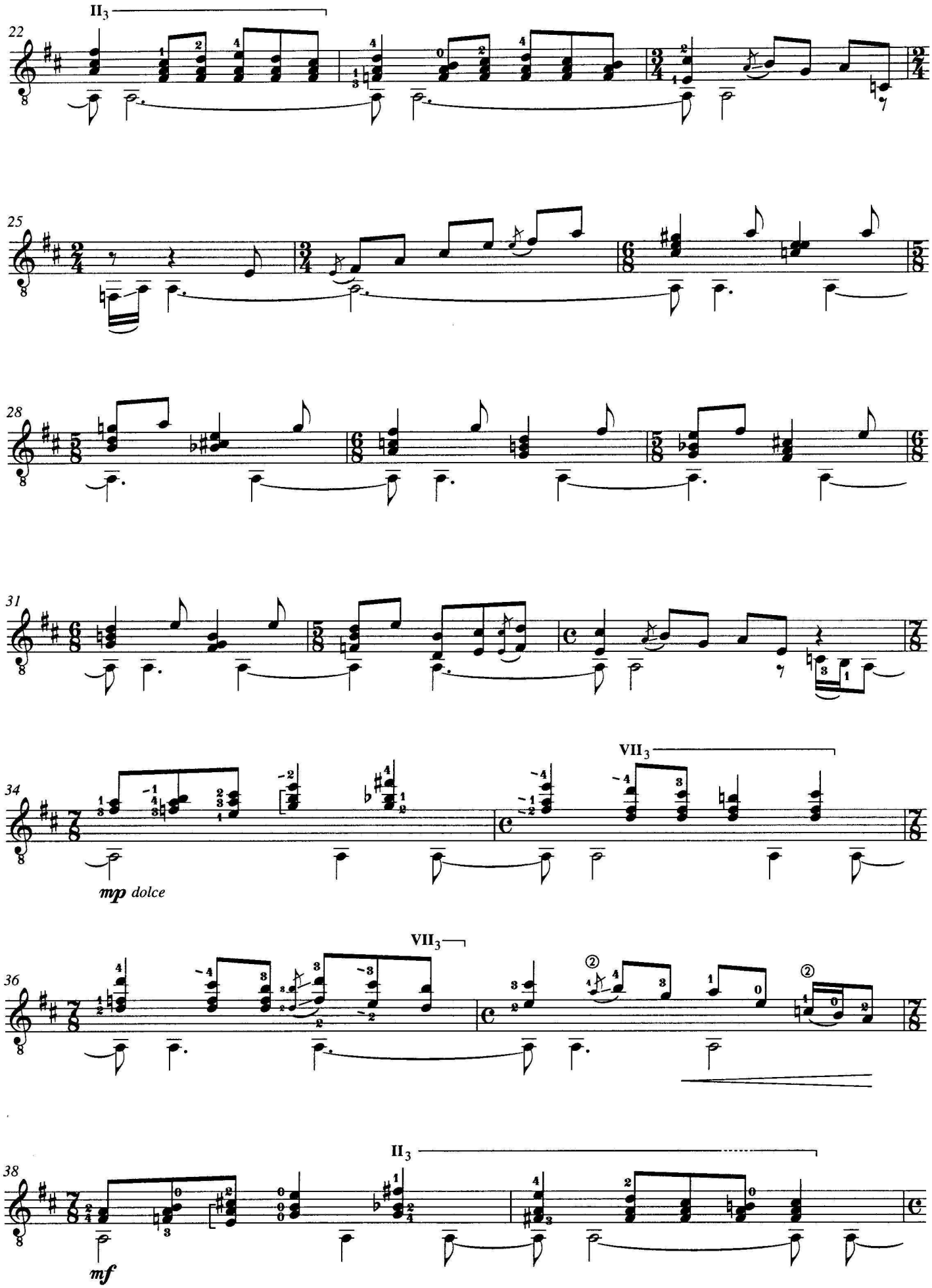


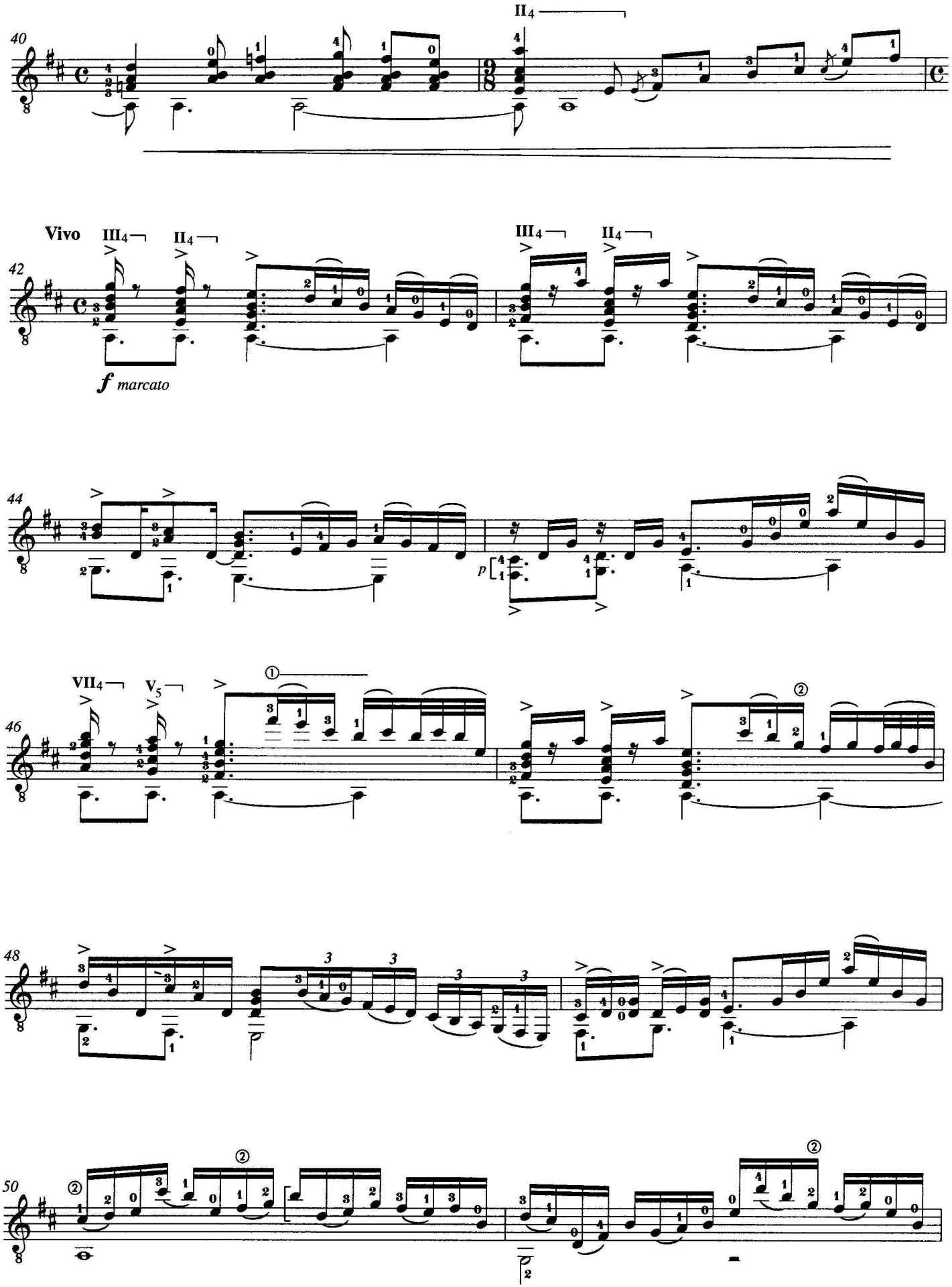


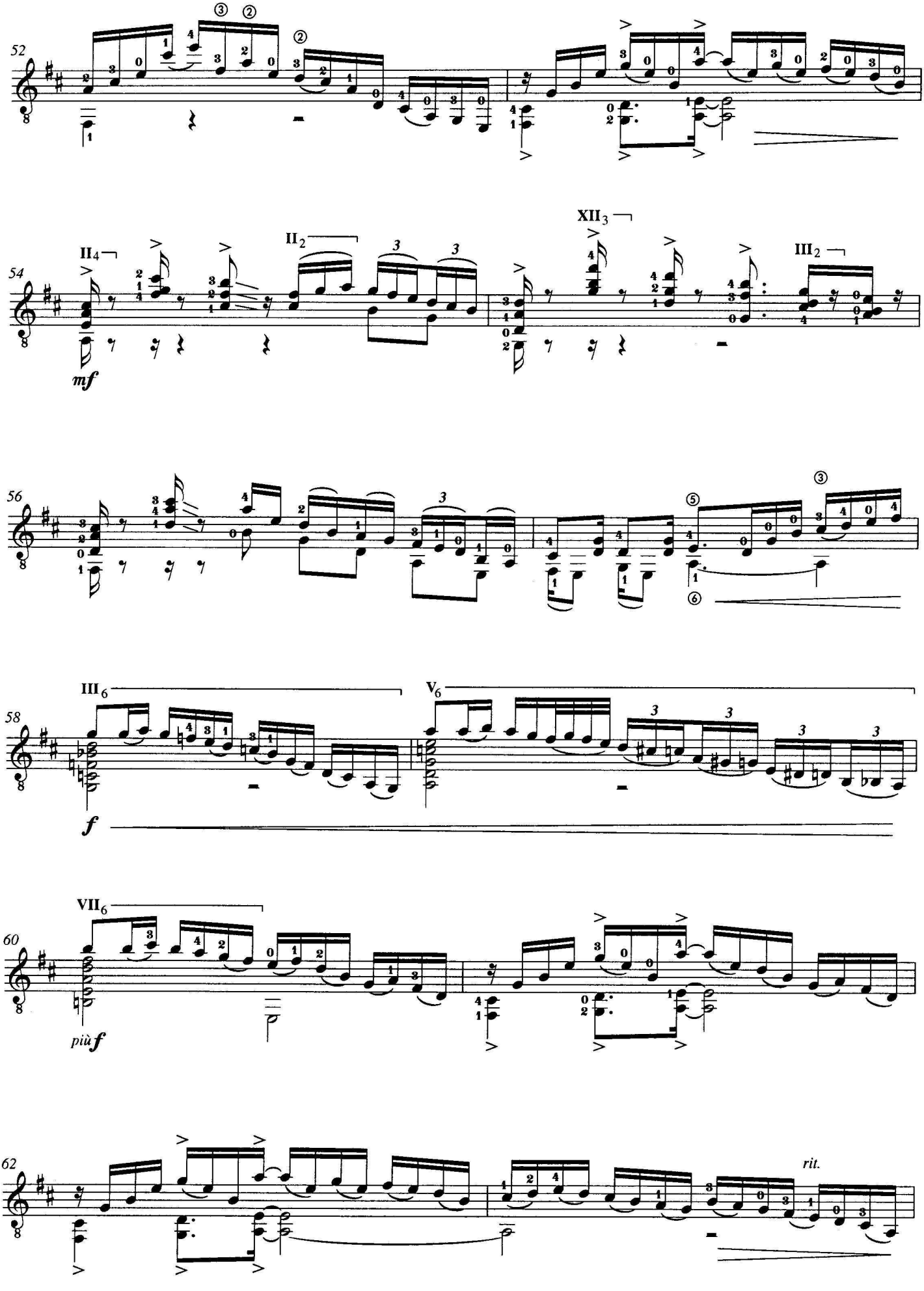
mm. 25-26: An alternative fingering is shown below the notes.

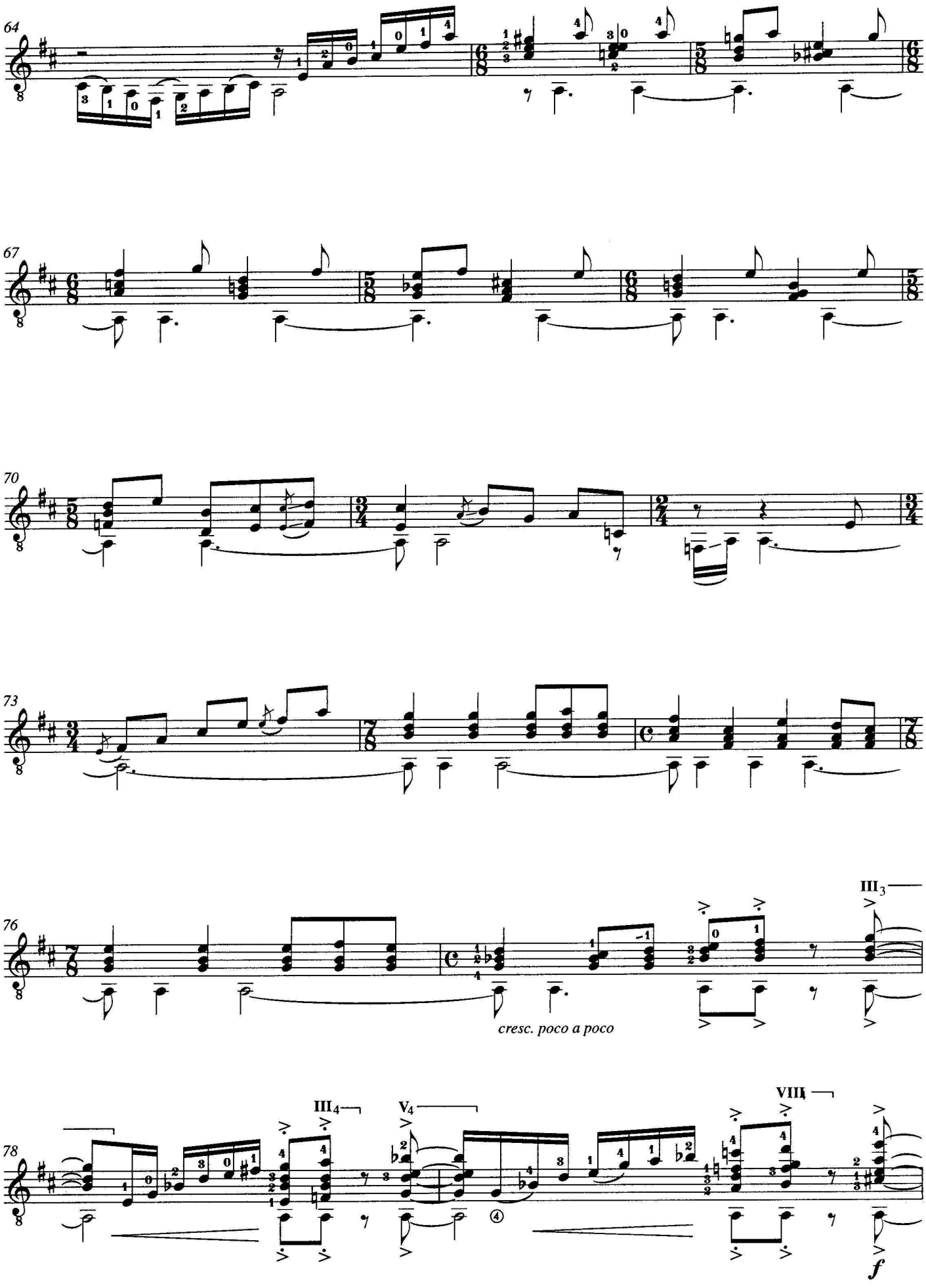
V - MODERATO

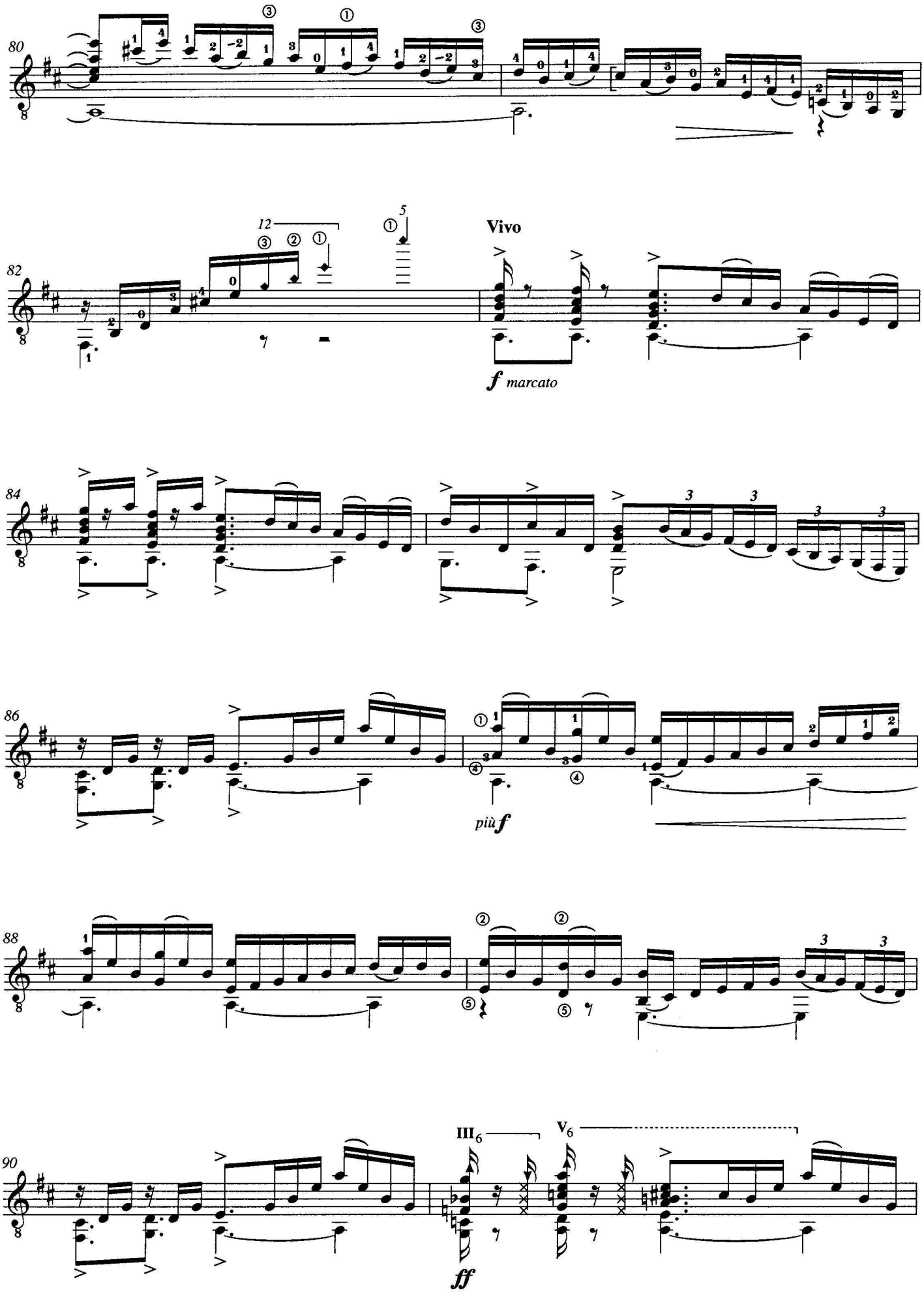


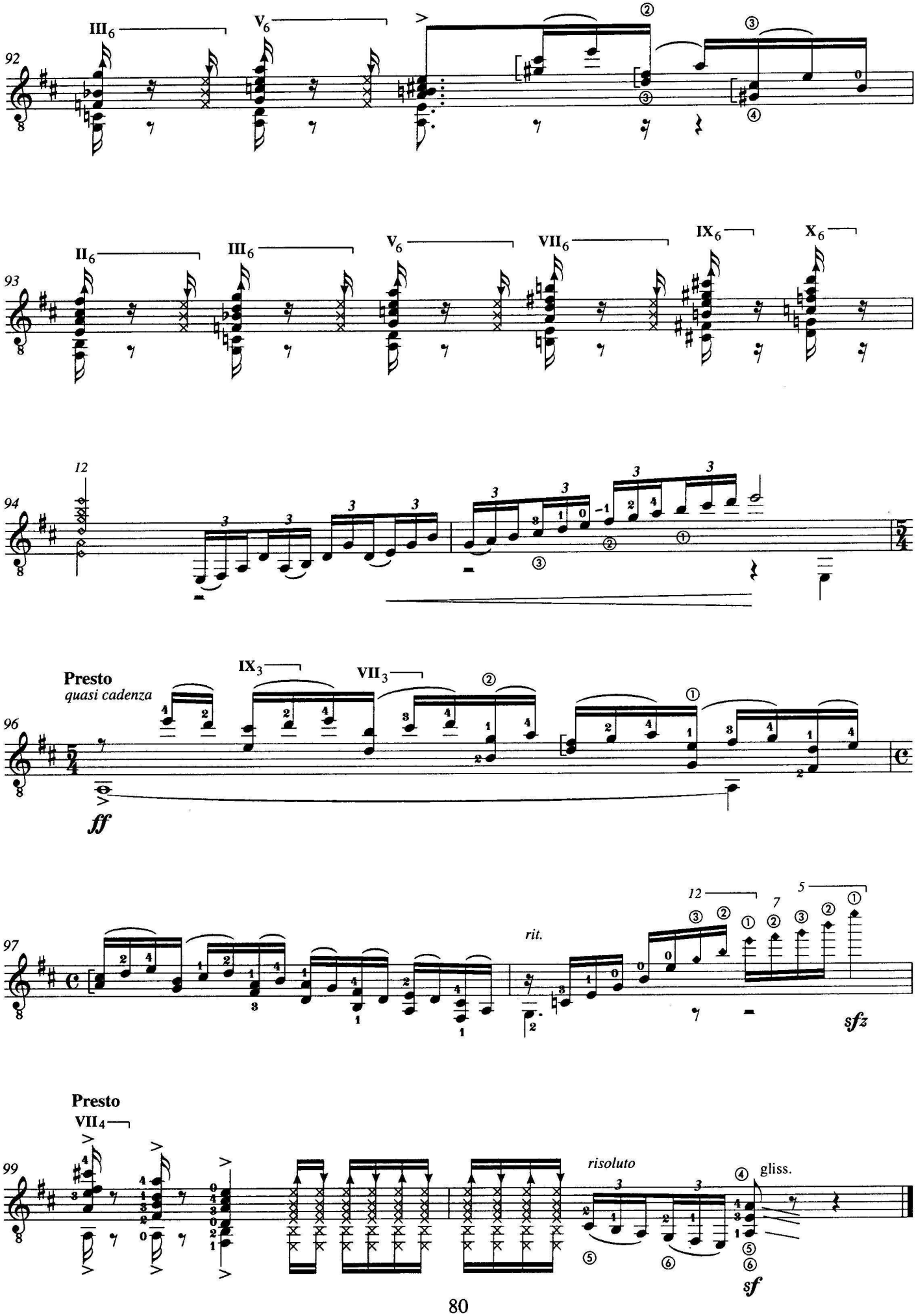

II3
22
25
28
31
VII3
34
mp dolce
VII3
36
II3
38
mf


40
II4
Vivo
III4
II4
42
f marcato
III4
II4
44
p
VII4
V5
46
48
50


52
54
II4
II2
XII3
III2
mf
56
58
III6
V6
f
60
VII6
più f
62
rit.


64
67
70
73
76
III3
cresc. poco a poco
78
III4
V4
VIII
f


80
82
12
5
Vivo
f marcato
84
86
più f
88
90
III6
V6
ff


92
III6
V6
93
II6
III6
V6
VII6
IX6
X6
94
12
Presto
quasi cadenza
IX3
VII3
96
ff
97
rit.
12
7
5
sfz
Presto
VII4
99
risoluto
gliss.
sf